

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

DECEMBER 1963

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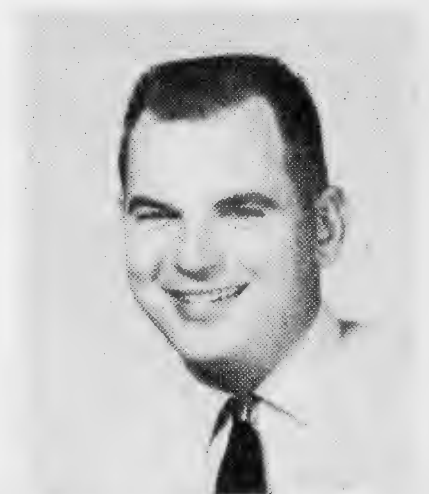
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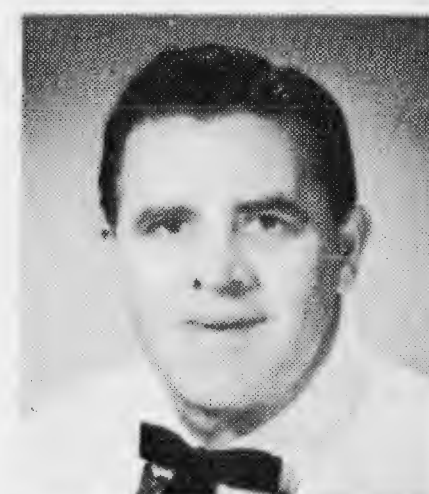
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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

The Indoctrination Handbook in this month's Sets in Order is just what I have needed to keep my sets in order. I notice it includes many of my favorite articles from previous editions put together in very good order.

Orphie Easson
St. Catherine's, Ont., Canada

Dear Editor:

The September Sets in Order with the Indoctrination Handbook is a humdinger, to say the least, and for new dancers just entering the field of clubs, absolutely priceless. It has everything in it that they need from all angles, as to dress, manners, understanding the callers and what makes a club tick . . .

Gladys A. Ross
Bayshore, N. Y.

Dear Editor:

. . . The magazine has been inspiring and helpful to dancers and callers. Your other publications—the ABC's and Basic Movements—have given us the "official stamp of approval" that teachers need. Your latest—the Indoctrination Handbook in the September issue, gives the dancer the image of square dancing that we have been stressing in our classes.

Wes and Julie Rea
Grosse Point Woods, Mich.

Dear Editor:

A friend of mine loaned a copy of Sets in Order to me. I read it from cover to cover. I am brand new to square dancing and I learned a great deal from your magazine. I especially like your Experimental Lab section. I like the Caller Speaks Out articles, too. As a matter of fact I like your magazine so much I am sending \$3.70 for a year's subscription.

Rev. Melvin E. Snodgrass
Las Cruces, N. M.

Dear Editor:

Our Hardisty Homseteaders club has a
(Letters continued on page 48)



Weekend: January 31st — February 2nd

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The Frank Hamiltons, the Bob Osgoods

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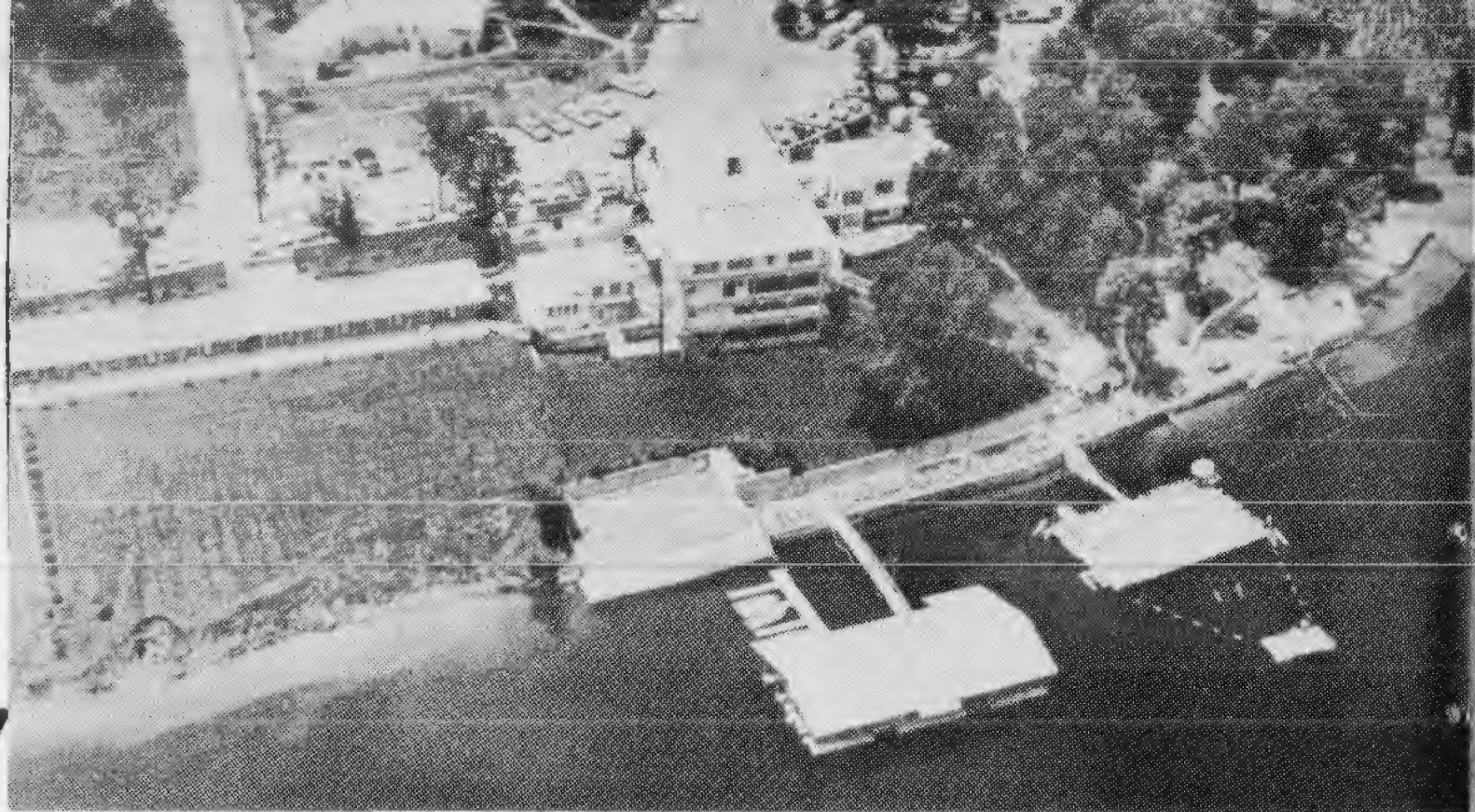


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SEPTEMBER 20 to 26: Frank Lane, Jack Jackson and the Tinsleys

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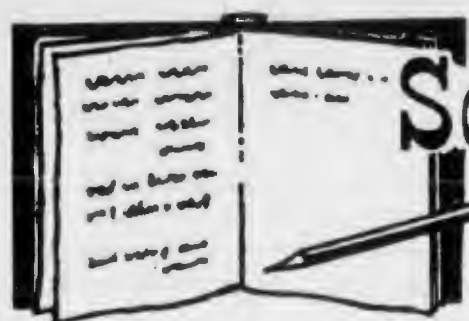
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Square Dance Date Book

- Nov. 29-Dec. 1—College of Square and Round
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Nov. 29-Dec. 1—3rd Ann. Ariz. Fed. Jamboree
Mike's Barn and Ramada Inn, Phoenix Ariz.
Dec. 6-7—3rd Winter—Wonderland Fest.
Shelby, N.C.
Dec. 7—Idaho Falls Prom. Guest Caller Dance
Gale Jr. H.S., Idaho Falls, Ida.
Dec. 7—2nd Magic Valley Assn. Square Dance
Palladium, Weslaco, Texas
Dec. 7—3rd Annual Nortex Round-Up
Munic. Audit., Dallas, Texas
Dec. 8—Marines/Gadabouts 6th Ann. Toys for
Tots Dance. Mun. Aud., Long Beach, Calif.
Dec. 13—Larose—Cut Off H.S. Students Fest.
Larose, La.
Dec. 15—Teen Age Assn. Christmas Dance
(P.M.) Palomares Hall, Pomona, Calif.
Dec. 27—3rd Annual Snowball Toledo, Ohio
Dec. 31—New Year's Eve Party
City Audit., Columbus, Nebr.
Jan. 5—Visiting Caller Dance
Ranchland, Mechanicsburg, Pa.
Jan. 17-18—2nd Ann. Okefenokee Square Up
City Audit., Waycross, Ga.
Jan. 17-19—16th So. Ariz. S/D Festival
Ramada Inn Ballroom, Tucson, Ariz.
Jan. 19—Beaus and Belles Winter Roundup
Recreation Center, Ventura, Calif.
Jan. 24-25—11th Ann. Imperial Val. Assn. Fest.
Armory, El Centro, Calif.
Jan. 25—Annual Winter Carnival Jamboree
St. Paul, Minn.
Jan. 26—March of Dimes Benefit Dance
Ranchland, Mechanicsburg, Pa.
Jan. 31—9th Miss. Square Dance Festival
Heidelberg Hotel, Jackson, Miss.

VETERAN MAGAZINE CEASES PUBLICATION

The Midwest Dancer, published in the Chicago area at Des Plaines, Ill. for many years, has suspended publication. Walter and Vera Meier were the publishers and editors of this magazine for square dancers and because of illness they have been obliged to give up this responsibility. It is regrettable, because The Midwest Dancer was unique in the field of square dance publication. The editorial stand was a staunch one and will be missed.

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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SINGING CALLS

DON'T CALL ME SWEETIE — Blue Star 1688

Key: G Tempo: 128 Range: High HA

Caller: Bob Fisk Low LA

Music: Standard 2/4—Violin, Clarinet, Accordion,
Piano, Drums, Bass.

Synopsis: (Break) Circle — reverse single file — girls backtrack — second time turn her right — allemande — promenade. (Figure) Head ladies chain — heads 1/2 square thru — do sa do — ocean wave — swing thru — box the gnat — pull by — corner swing — promenade.

Comment: Music is standard. Dance patterns use current material but meter and lyrics may have to be worked over a bit. The key selection on this places it in a voice range that is quite low. Some callers including many of the lady callers may find this to their liking.

Rating: ☆+

I CAN'T BEGIN TO TELL YOU — Lore 1044

Key: G Tempo: 126 Range: High HB

Caller: Bob Augustin Low LA

Music: Western 2/4 — Accordion, Guitar, Piano,
Drums, Bass

Synopsis: (Break) Head ladies chain — head ladies chain right — four ladies chain 3/4 — circle — allemande — turn partner right — allemande — promenade. (Figure) Sides right and left thru — four ladies chain 3/4 — heads cross trail round one to a line — up and back — right

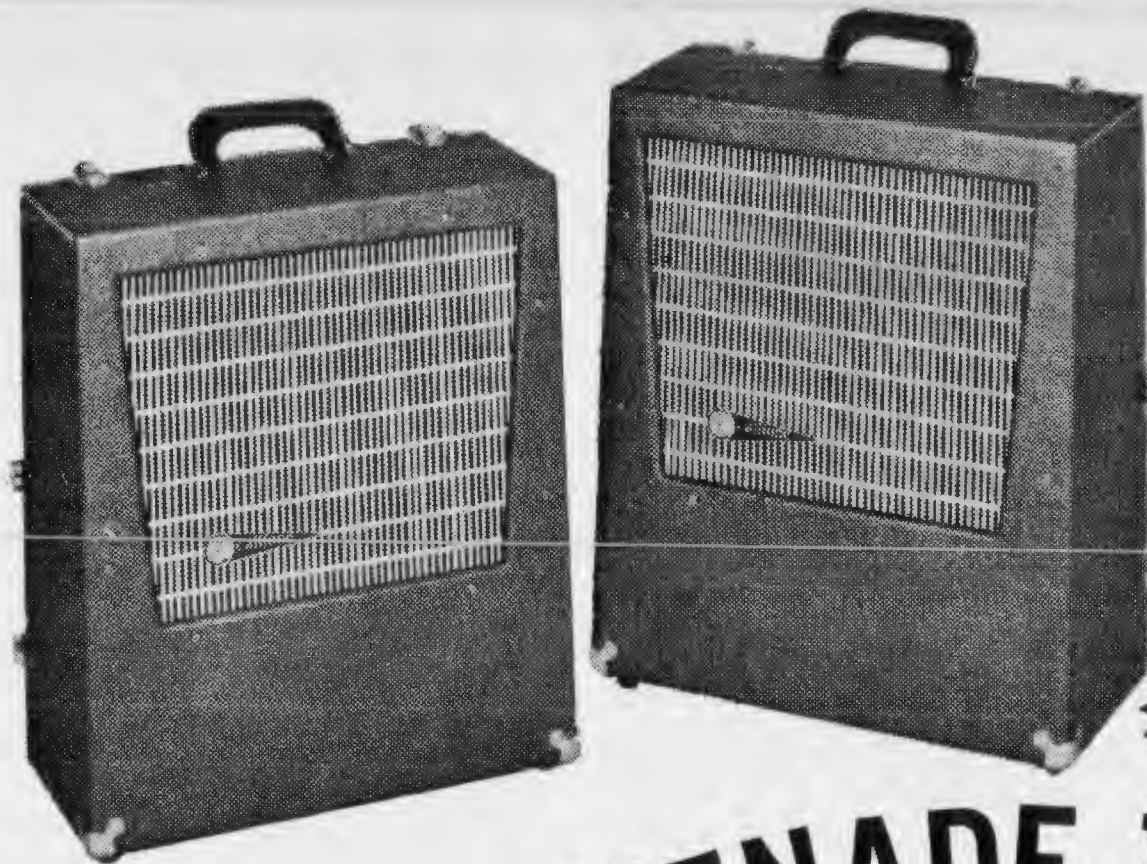
(Reviews continued on page 65)

HF	
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HC	
HB	
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LG	
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ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.



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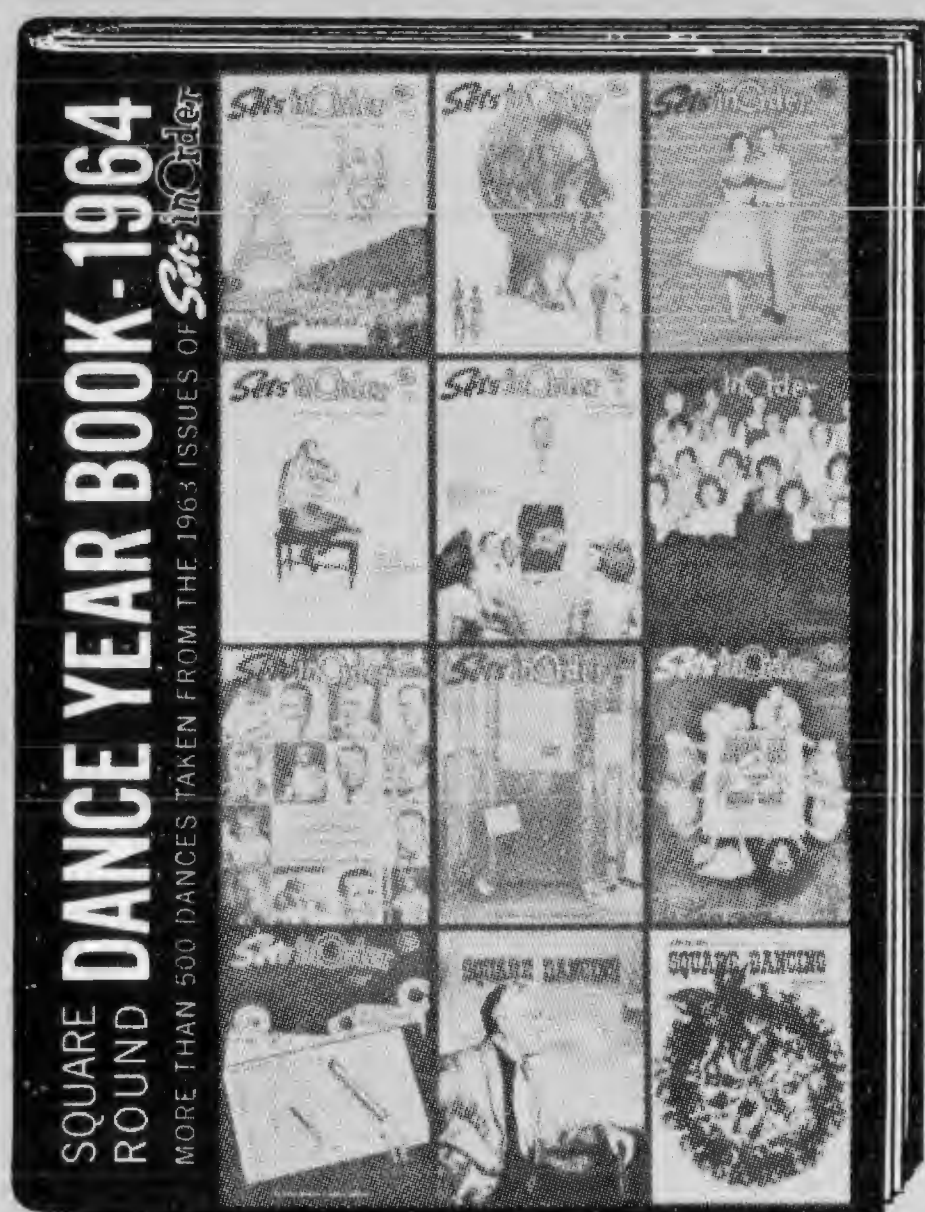


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THE
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PART

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By sending right now, the pre-publication cost of the book is only \$1.00. (Regular price \$1.25). Your order, sent to us or to your square dance dealer must be postmarked by December 15, 1963.

Or — you may have a copy, rushed to you *FREE*, by simply sending a new or renewal subscription to *Sets in Order*. Just think of it. Send a friend a new subscription and a book as well, or, *Keep the book and give the subscription*. Or — keep both, if you like. The important thing is to send your order, together with your check for \$3.70 for the subscription only, right away. To be good your letter must be postmarked before December 15, 1963.

If you like, you may use the postpaid envelope inserted into last month's issue of *Sets in Order*. Or you may use your own.

Rush to ***Sets in Order*** 462 N. Robertson Blvd. Los Angeles, California 90048



AS I SEE IT

bob osgood

December 1963

EARLY LAST MONTH we received a letter inviting us to take part in the Annual Fiesta de La Quadrilla down the coast in San Diego. This is one of the truly excellent square dancing events and, according to the invitation, we were asked to do an hour and a half long workshop. Shortly after we started to plan the session we received another hurry-up letter saying that it wasn't a *workshop* we were supposed to do, but rather a *clinic*. Now, we wondered, what is it these folks really have in mind? What is the difference between a workshop and a clinic?

The whole field of definitions in square dancing is an interesting one. The same terms have taken on different meanings in various areas it seems. To us, a workshop and a clinic could very well be one and the same. In our mind we classify them this way: *Lecture session* — One person addresses a group in a non-active "sitting" session. *Panel* — Where two or more persons discuss a topic and where the sitting audience may or may not ask questions and lend to the meeting. *Clinic or workshop* — Where there is dancing participation.

In a workshop (or clinic) as opposed to a regular dance, there is usually an object or theme involved. The objective may be to learn a different or new movement or basic, or it could very well involve practice on some of the old dances. It could be work on styling or on any number of facets of the square dance picture.

We've heard the definition used that says a workshop is intended primarily for the introduction of *new material*; while a clinic is designed to review *old material* or improve on dancing style. Because of the fact that any dance movement — regardless of its actual age — when presented to a group of dancers for the first time is a *new dance*, we feel that these two definitions can be confusing. For

that reason we prefer to classify both under the same heading.

As long as we're sticking our neck out on definitions, here's one that provokes a great deal of discussion. *Square dancing*. This is not simply a type of dance; it is the name of an entire activity which encompasses dancing in various formations, i.e. squares, large circles, lines, and couples. When we refer to square dancing generally, in this magazine or anywhere, we are not omitting round dances or contras but we include them all. When you speak of going to a square dance or to a square dance festival you would expect to see more than just the squares but would enjoy rounds and perhaps other forms of the activity as well. To change this and always refer to square and round dancing would tend to separate the activity and indicate that there are two separate activities where we definitely feel there is just the one. And in this one all the various forms are of equal importance.

What is the difference between a *festival*, a *roundup*, and a *jamboree*?

These are just three of the common designations given to "big" dances. Those in charge of these large area functions usually decide on a title that seems to fit the occasion best. The actual format of these affairs varies from a three-hour afternoon or evening dance to a two or three day event. One caller or a number of callers may be involved in any of these and it's quite natural to expect workshops, panels, fashion shows and other things to be included as part of the program.

On the other hand, a *convention* — while often confused with festivals, roundups, and jamborees — is a term usually reserved for the larger representative square dance gatherings with a regional (several states) or a national flavor. In the true sense of the word a convention is designed to stimulate the thinking and encourage improvement in the activity and it serves to be a showcase for the entire (or regional) square dance movement.

If you are looking for controversial terms to kick around, start with the word *leader*. All callers and teachers *should* be leaders. Not all of them are. On the other hand, quite a few dancers with no interest in becoming callers or teachers are actually leaders in the square dance movement. By simply being a caller, a person does not automatically become a leader. To lead requires something special of an individual and most especially indicates that the person must possess those unique qualities that invite others to follow.

And, while we're on the subject, what is meant by *national caller*? a *name caller*? a *traveling caller*? We must assume here that a *national caller* is one who is referred to in this manner because his reputation or fame has spread across the country. Perhaps he has been a *traveling* caller, leaving his own home area to accept calling engagements in other communities. Perhaps he has made records which have been enjoyed across the country. A person considered a *name caller* is one who has developed a reputation for his particular talent. While these terms have been frequently used to evaluate a caller's ability, they naturally only reflect upon those individuals who have wanted to "spread their wings." This is not to say that there are not dozens, and perhaps hundreds, of callers with equal ability whose desires or necessities require that they stay close to home, calling to local clubs and conducting square dance classes in their area.

The label often put on a caller who travels is the indication that he is a *professional* or is *commercial*. So many times the insinuation is that this is something less than admirable. Perhaps these terms need clearing up along with the others.

To begin with, if there are any *amateurs* in square dancing these are the square dancers — either beginners, or experienced people who are involved in the activity only as participants. The *professional* would be one engaged in conducting the activity for the benefit of others. While this most often refers to those receiving some remuneration for the tasks they perform, it does not necessarily eliminate those who spend the majority of their time in looking after the "business end" of square dancing even though they receive no pay.

The *commercial* side of square dancing contributes greatly to the progress of the activity. This phase would certainly include those with

halls to rent. It would include those who manufacture, distribute, or sell public address equipment, microphones, clothing, records, books, and magazines. Many successful square dance *commercial* ventures have been responsible for thousands of dancers taking classes and being provided a place to dance.

The meaning of the terms *professional* and *commercial*, when applied to square dancing, *should* refer to phases of the activity designed to further the best interests of all concerned. It would truly be a poor commercial venture that set out to damage or misrepresent its particular specialty.

On the other hand, there is the *exploiter* who tends to misuse the activity and appropriate it for his own personal gain. *Exploitation* of square dancing in this way is a true stumbling block in the activity.

More on the Subject

SINCE WE MENTIONED, in our October 1963 issue of *Sets in Order*, that we would be discussing definitions, we've heard from quite a few of you who wanted our opinion on various terms. Here are just a few:

Challenge. To some perhaps this word refers to material that will *stop the floor*. The definition we enjoy refers to material that tests each person's own capabilities. While we are new in square dancing we are challenged to do those movements we have already been taught. We have an opportunity to prove that we're up to this challenge by moving smoothly through one consecutive pattern after another. Falling apart does not necessarily mean that we are not up to the challenge as long as we are able to regroup, pick up the movement and continue on. *Challenge* is the invitation to show our skill in more than just one type of square dancing. The result of challenge should be exhilaration — the satisfaction of having enjoyed the evening, the other dancers, the calling, and one's self.

Beginners, intermediates, advanced, low level and high level. These latter terms are naturally applied to those that are thought to have more ability than others. Or, more correctly, perhaps they refer to those who have been dancing for a longer period of time than others. We can't help but feel that the activity would have been better off if these terms had never been created in the first place. Either a person

YOU'VE NOTICED THE CHANGE?

A number of you have written telling us that you enjoy the "new look" on the cover of *Sets in Order*. While the words "Sets in Order" will always be a part of this magazine, we thought we'd put the emphasis on the words "Square Dancing" to see if it wouldn't provide quicker recognition — particularly where newer dancers were concerned. To many square dancers, the square dance term "Sets in Order" is unfamiliar and it is hoped use of the new title will bring additional dancers into the *Sets in Order* family.

is learning how to become a square dancer or he *is* a square dancer. For some, learning to become a square dancer (note that we don't say learning how to square dance) is a proposition taking just a few months. For others it may take years. What *could* be considered *advanced* or *high level* in one area might very easily be considered *intermediate* or *low level* in another area. It all depends upon that area's individual situation.

Hash. When we first heard the term used, quite a few years ago, it simply meant the combination of two or more figures in the framework of a single dance. In those earlier days the combination of Texas Star and Texas Tornado could be considered hash. Later on, the combinations of filler movements, or breaks, became popular and this became known as hash. In today's calling you will very seldom find a "pure" call. So much of what is being used today is a combination of many basics. So — consequently, *all* might be termed *hash*. A singing call, on the other hand, while it is a combination of many basics, is not so often changed from its original form.

A *tip*. Our definition of a *tip* is that period from the time when squares are formed until that particular section of the dance is completed and the squares have been dismissed. In many areas this consists of a patter call followed by a singing call. In other areas it could be two or three calls — either patter or singing — or for that matter could include a quadrille or a contra. Many consider a round dance as part of a tip. In an evening where brief intermissions are allowed between each tip we usually find that there is time for seven tips in a two and a half hour dance program.

It will be interesting to see how you may agree or disagree with the definitions. For the most part the interpretations we've placed on these various terms have been meanings we've

taken for granted for a number of years. Bringing them out in the open as we have is bound to cause some uproar from various areas. Because of local differences we fully appreciate this. We would enjoy hearing from you if your opinions vary from ours or concur.

Miscellany

LOOKING FOR A WAY to clean your phonograph records? Over a period of time we've had quite a few requests for suggestions. From time to time we have received helpful hints on the same subject. We can't vouch for this ourselves, but we're told that cleaning records in a fairly strong soap or detergent solution does the trick. Best check it out on an old record you won't miss before dunking the entire collection.

● We're planning some special articles in the future and would enjoy hearing from folks who actively teach square dancing to paraplegics and other handicapped groups. We'd also enjoy hearing from those of you who set up square dances using called records exclusively.

● During this Christmas gift-buying season — and for that matter, any time in the year — when you find yourself patronizing a *Sets in Order* advertiser, please tell him that you saw his ad in *Sets in Order*. Advertisers like to know that their commercials are being read and you'll be doing us all a favor when you mention *Sets in Order*.

Once Again

IT HARDLY SEEMS POSSIBLE, but 1963 is almost at an end. It's been a great year in so many ways, and we've used it to catch up with many things we've wanted to do. We particularly enjoyed the 1963 National Convention in St. Paul. And we look back with pleasure on an enjoyable week spent with friends at the Pairs 'n' Squares Camp near Toronto, Canada. All three of the Asilomar sessions were among the best we've ever had; and our clubs and workshops have given us continued pleasure throughout the year. To all of you with whom we've danced and to the great majority whom we know only through your letters and through this magazine, our warmest wishes for the coming year. A *Very Merry Christmas to You All!*

I was alone in the hall
and hooking up the speakers
when I saw her standing in the door.



The Hoedown Caper

by
Bill Peters

... ANOTHER IN THE MIS-ADVENTURES OF PETER PROMENADE, PRIVATE-EYE AND PUBLIC CALLER

CHAPTER ONE

I WAS ALONE IN THE HALL and hooking up the speakers for tonight's blast when I saw her standing in the door. She wore a fancy blue and white squaw dress with petticoats to match and I figured she was the grooviest little redhead I had seen in a long time. As she walked slowly towards me, she came on like a 138 beat hoedown on a fast turntable.

I played it cool like always, and pretended not to see her until she was directly in front of the stage. She blinked her big, wide eyes at me and whispered:

"Mr. Promenade?"

I couldn't decide whether the bolt of lightning that suddenly shot to the pit of my breadbasket was because of her low, sultry voice or because I had accidentally stuck my fingers into the electric outlet. I gave her a crooked smile and leered at her with one raised eyebrow. (I had seen Cary Grant do that in a movie once. It was mur-r-rder!)

"Call me Pete." I said. "What's on your mind, honey?"

"Well, you see, I'm Secretary for the Cryin' Squares," she began.

"That's the club that's running tonight's dance?" I mumbled, noncommittally.

She nodded her head and continued:

"Yes, and I'm so glad I got here before any of the others arrived. There is . . . something . . . something you must know before you begin tonight's dance."

"Something you don't want the others to know, eh?" I answered, whipping out the notebook I use for my calls. "O.K., let's have it, baby, what's the big mystery?"

She copped a fast glance at the door to make sure we were still alone. Then, in a conspiratorial tone she said:

"Another club — the Kaliko Klunkers — are

going to pay us a surprise visit tonight."

"C'mon baby doll, quit stalling and level with me," I said sharply, "don'tcha think I know that? Let's skip the preliminaries and tell me what you *really* came here for."

"You mean you *knew* they were coming?"

"Look, kiddo, they don't call me the 'Calling-Sherlock' for nothing. The minute I walked in the door I noticed that big sign over the stage that says WELCOME KALIKO KLUNKERS. It didn't take me long to dope out that we'd have company tonight."

"Why, that . . . that's . . . brilliant!" she said, obviously impressed.

(Not only was this kid pretty good in the looks department, she had brains to match!)

She must have realized that it don't pay to double-talk Pete Promenade.

"You're right," she said, finally, "that's not why I had to see you. What I really came to tell you was that we have reason to believe that the Klunkers are planning to steal our club banner before the dance is over tonight. There are some of us who felt you should know."

Her words hit me like a sledgehammer! Ordinarily, I'd consider a banner-heist as small potatoes and not worth worrying about, but this was different! No one ever had the guts to swipe a banner during one of my dances before, and the simple fact that it might happen tonight could only mean that someone was trying to put the finger on me. The question was, who!

"Are you sure of this?" I asked, my eyes becoming narrow slits in my head.

(I really can't see very well when I do that but it makes a terrific impression on the customers.)

"Well, at the last Association meeting, the Delegate from the Klunkers was bragging about how his gang had successfully stolen the banner of every club in the area except ours, and he made it sound like we were next on their list. When I heard they were going to visit us tonight, I couldn't help thinking that this would be the logical time to try it."

"You better let me do the thinking from now on," I rasped. "Now, look, where is this banner of yours?"

"Why, it's hanging on the wall right in front of you," she replied uncertainly, "don't you see it?"

As a matter of fact, I was still trying to

make an impression and had left my eyes closed in that ridiculous half-squint. I opened them quickly and gave their banner the fast once-over. It was a fancy blue and white job and looked like a lot of work had gone into putting it together.

"I was just testing you, baby," I said, covering up, "Tell me, do you always keep it in the same place?"

"It's always hanging right where it is now," she answered. "Why? Do you think we ought to hide it?"

"No, that would just tip our hand," I said, "let's leave it where it is and wait for them to make their play. Now look, we gotta act

fast and we better not be seen talking together. You circulate around and keep your eyes and ears open while I get ready to start the dance."

I brought my voice to the barest whisper:

"And above all, keep a tight lip. Just one wrong word and this whole thing could blow sky-high!"

I was in command now and she seemed glad to be rid of the responsibility. She nodded briefly and drifted away. I watched her go — even under all those petticoats I could tell she was put together in all the right places. I wondered whether she'd be free after the dance tonight. . .

CHAPTER TWO

Dancers were slowly filling the hall, and as I took a last peek at my program I wondered if I'd be able to keep the tightness out of my voice as I pitched 'em the hot-hash. I looked longingly at the Coke machine — a double shot of raw, red bubbly would surely ease the tension — but I decided to pass it up. Tonight's bash would need a clear head. Besides, if everything worked out O.K. maybe me and the redhead could get together after the dance and tie one on. It was an interesting thought.

It was time to get rolling so I flipped a snappy hoedown on the machine and set the tempo to a comfortable 130 — I like to start things nice and easy. I gave myself a couple of tips to feel out the crowd and I kept the patterns simple: some Bend the Line hash and a couple of tricky little Texas Star variations to keep 'em on their toes, but nothing really rugged. We were just getting warmed up when the doors were suddenly flung open and about six squares of Kaliko Klunkers came whooping and hollering into the hall.

I could tell right away they were a high-steppin' crowd 'cause they lost no time in forming their own squares and quickly managed to pick up the dance in mid-tip without missing a single beat. I had heard they were a tough crowd and that most of 'em had done time at Asilomar. I figured it was going to take a lot more than Texas Star to keep these cats under control.

I picked up the beat and started calling like I was auditioning for a featured spot at the National Convention. I swung into my famous

double-rhythm version of "Big Daddy" and followed it up with a fast tip of Arky-style Wheel and Deals. I wanted to see if this would slow 'em down a little, but they just lapped it up and yelled for more. The chips were down and I figured it was time to let 'em know what they were up against. I squared 'em up again and took 'em on a guided tour through some choice hot-shot material I usually save for the advanced workshops. We boarded the train at Twist the Line and we went Redball Express all the way! We hit the road through Ends Run, Double Cross Fold, Acey Deucey, four couples Dixie Chain and all points South! But they stayed right in the groove.

We kept it up like that for another hour — neither one of us giving an inch and I knew we were headed for a bare-knuckles showdown. My reputation was on the line and I knew I'd better come up with something fast if I was going to prevent them from leaving with the Cryin' Squares banner. I had kept my eye on the banner all through the evening and I couldn't understand why they still hadn't made a try for it. The pressure was slowly building up. Something had to give — and soon!

I was thinking about what to do next when I noticed the redhead. I had 'em doing a fast-stepping round dance and even on a crowded floor the redhead stood out like an orchid in a cactus patch. You couldn't help but admire how gracefully she went through the tricky routines.

CHAPTER THREE

What a fool I was not to have seen it before. I had made the dangerous mistake of underestimating the enemy, but things were slowly beginning to clear up. At last I was on to their sneaky little game and I knew what I had to do.

As the round dance went into its final sequence, I unobtrusively raised the tempo. Very slowly at first, and then faster, and faster, until at the last, the girls were all whirling madly about, their skirts and petticoats flying almost straight out. This was just what I was hoping for, and a second or two later, my strategy paid off. A large and bulky blue and white bundle seemed to mysteriously detach itself from under the skirts of one of the girls. It went spinning out onto the floor, and for a brief moment, the crowd was stunned into a frozen silence.

"Ladies and Gentlemen," I said, quickly reaching for the mike, "the banner hanging here on the wall is a fake! If you'll examine it closely, you'll find that it's nothing but a cleverly-sewn forgery."

I indicated the blue and white cloth that now lay on the floor:

"There is the original Cryin' Squares banner, and *there*," I added, pointing my finger, "is the would-be thief!"

My finger was pointing straight at the redhead!

The dance was over and a bunch of us were sitting around a corner table at a nearby hamburger joint. The officers of the Cryin' Squares had gratefully insisted that I come along with them and I could hardly refuse. I was on my third straight coke-on-the-rocks and I was slowly beginning to unwind. There was a cute little brunette sitting cozily on my left side, who turned out to be the *real* Secretary of the Cryin' Squares, and although I hadn't yet met the blonde on my right, I guessed I'd be getting around to it before long.

The brunette looked up at me with adoring eyes and asked:

"There's still one thing I don't quite understand, Mr. Promenade."

"Call me Pete," I interrupted.

"How," she asked, "did you know that the banner on the wall was a phoney? I mean how did you *ever* figure it out?"

I gave her that crooked Cary Grant smile: "I just used the old think-tank, baby," I answered. "They don't call me Perry Mason Promenade for nothing."

"But how did you know?"

"Well, sugar, it's like this. During the last round dance, you were dancing right in front of the redhead. You were wearing your Cryin' Squares badge and as you danced by, I noticed the word 'SECRETARY' right under your name. I knew then that the redhead had lied about being a member of the Cryin' Squares and I figured she must have been a spy for the Kaliko Klunkers. Once that fact was established, the rest fell neatly into place.

"With me on the job," I continued, "the Klunkers knew they couldn't rely on their usual tactics to grab your banner. They had to do something different — something daring — so they decided on the old Switcheroo! They had their gals sew up a carbon copy of your banner and camouflaged it so it could be rolled up and hidden in the redhead's petticoats. The idea was for her to get to the dance early and make the switch before anybody arrived. It was a mighty well-planned caper, and they might even have gotten away with it, if I hadn't gotten there early myself. Luckily I never let her out of my sight."

"But if you were there when she arrived, and you were with her all the time, how was she able to exchange the banners without your seeing her?" asked the brunette. She was getting too nosy for comfort so I turned on the chill and answered:

"That, I'm afraid, will have to remain a trade secret."

I saw no point in telling 'em that the only opportunity the redhead could have had to swap the banners was during those few minutes when I had let my eyes narrow into those stupid slits. I made a mental note to drop the squint from my repertoire and gave the brunette a cold shoulder. I turned to the blonde. Signalling the waiter for another double-coke I said:

"Hi honey, ever meet a real-live caller before?"

"Why, Mr. Promenade," she said, fluttering her long lashes at me.

"Call me Pete," I said.

THE END

SQUARE DANCERS TELL OF THEIR

FAVORITE ^{SQUARE}_{DANCE} CHRISTMAS GIFT



Gene and Virginia Ford *Square Dancers*

"Our most precious Christmas gift was one we gave to each other and it was actually the same thing—our first trip to Asilomar! In 1959 we each decided that this was the thing we wanted most so we gave it to each other for the following February. We had the fun of anticipation and preparing for two whole months and this made a longer spell of Christmas enjoyment than anyone would normally expect. I still remember we had Room 2 in Scripps!"

Sparky Adams *Caller*

"Square dancers are very special people or they wouldn't always be figuring out so many ways to be nice to each other. At one of our Christmas party dances, during a break, three stalwart dancers came walking into the hall, carrying a long thing that looked like a mummy, all wrapped up in Christmas paper. Come to find out it was a hand-carved tiki (Polynesian household god) made by Gordon Strange, a club member. He had found a palm log where some land was being cleared, about 300 miles away, hauled it home and figured out the carving by looking at a picture in National Geographic. The tiki is 7 feet tall and stands in my garden right now, a most precious possession."

SQUARE DANCERS, being a notably generous kind of people, seem to revel in the season of giving — Christmas-time. Christmas giving among square dancers takes many forms — some amusing, some touching, some inspired. Whatever the choice, it is always well for the gift-giver to remember the tastes of the gift's recipient and to try to satisfy them as closely as possible. A little checking beforehand helps in this direction and this thoughtfulness is where the real spirit of Christmas giving begins.

A series of interviews with square dance folks on their favorite square dance Christmas gifts has produced the following vignettes which we give you now for *your* Christmas pleasure.

"Doc" Alumbaugh

Square Dance Record Producer

"During the week preceding Christmas one year in my calling days, I called a dance in Missoula, Montana. During the dance I was presented with a real Blackfoot War Bonnet — hand-made, beaded, feathered and very heavy. It was like wearing the Empire State Building on my head but I staggered around, calling the rest of the dance in my new headgear. There was a sequel to this; the next morning I was conducted out to the Blackfoot Indian Reservation where the Chief and I did the finger-pricking ceremony, making us blood-brothers. They even gave me an Indian name — Chief Thunder-Tongue. Pretty appropriate for a caller!"

Carl Anderson

National Convention Executive Committee

"Early in my square dancing experience — quite a while ago — I helped a group of Holland-Dutch people in our area who wanted to learn to square dance. I didn't know anything about calling but we used records with calls and I interpreted them the best I knew how. We danced at different folks' houses each week and we had a great time. When the first square dance club was formed in our town, the group disbanded and we all joined the club. However, before this happened my friends presented me with the first pair of square dance boots I ever owned. This, with the thought behind it, certainly meant a lot to me and I have never forgotten the gift."

Millie Blakey
Caller

"I have three favorite square dance Christmas gifts which people in my clubs have given me. One was a lovely trimmed sweater which seems to go with most of my square dance dresses. Another was a nice watch which had a note with it saying, 'to get you to the dance on time.' The third was an oblong metal purse with a mirror in the top. I have carried this for four years now and it still shows no signs of wear. I've really enjoyed all of these things."

Arnie Kronenberger
Caller

"The outstanding Christmas gift I have received is, I think, from one of my clubs who gave me a very good steel-engraved etching taken from an original copper-plate by Rembrandt. This meant a lot to me because I am interested in art collecting and I felt the gift was a thoughtful choice. Luggage, too, is always a nice gift for a caller who travels a lot."

Bob Ruff
Caller

"My first pair of square dance boots stands out in my mind as a favorite present. I had sworn I would never wear them but when one of my first square dance classes gave them to me at a Christmas dance, I was so excited that I put them on and they couldn't get those boots off me all evening long."

Kitty Odle
Dancer

"Two things stand out to me as favorite Christmas gifts — mostly because they were so thoughtfully chosen to go with something I already had. I enjoy colored ballet slippers and I was delighted when my husband gave me several pairs which *matched* my square dance dresses. In the same vein, I had looked and looked for jewelry to go with a deep blue and rose print dress which was a square dance favorite. It was especially nice that, not only did I receive a bracelet and earrings which exactly picked up the colors in my dress, but they were given to me by the friends who had first introduced us to this wonderful hobby."



Imagination, thoughtfulness, a sense of humor, make Christmas giving shine. Somebody may come up with ideas like 100 feet of extension cord, a merchandise order for 50 gallons of gas for that caller who has to drive long distances to the dances, etc. etc. Whatever it is, the square dance Christmas gift can be warm and wonderful and truly reflect the spirit of the season, just as square dancing reflects true friendship.

Harriette Blohm
Dancer

"I think my Christmas cards that I receive each year mean the most to me. I have been fortunate to travel widely to national conventions, etc., and I have met literally hundreds of square dancers, who shower me with Christmas cards each year. I receive between 400 and 500 cards. My son-in-law made me a fibreboard tree which fits against one wall of my dining-room and each year I fasten cards to this. It will hold about 250 cards so I change and re-arrange them. The tree itself falls into the category of a favorite square dance present, too, and all thru the Christmas season the cards remind me of these dear friends from far and near who mean so very much in my life."

Bob Johnston
Caller

"The square dance gift I have enjoyed the most is a heavy, hand-knit sweater which my wife had a dancer in Oregon knit for me. It has square dance figures on the back, musical notes in the sleeve design and is blue and white in color. I wear it all the time to dances and have had more compliments on it than anything else I've ever worn. I get continuing enjoyment from this gift."

Vera Baerg
Caller

"I call for a club which was going in for club dresses one year and every time we'd meet somebody would ask, 'Well, have you got your club dress made yet, Vera?' and they would kid me unmercifully when I said I hadn't. It was from sheer lack of time, because I really wanted the dress. At our Christmas party that year we had a tree and all and during the evening the lights were put out and the whole group sang, 'Silent Night.' When the lights came on again, everyone was looking at me, smiling, and there on the Christmas tree was a beautiful club dress for me. Attached to the front was a big card reading, 'We love you, anyway, even if you don't get your sewing done.' No wonder this was a favorite gift."

OVERSEAS DATELINE

Japan . . . The Go Getas Square Dance Club of Yokosuka held their first party dance of the fall season, 21 September, with the following clubs represented: Torrey Promenaders, Sasebo; Honeybucketers, Yokohama; Levis and Laces, Tachikawa; Merry Mixers and Pioneers, Camp Zama; Lucky 8's from Green Park; and Torrey Twirlers, Iwakuni. Social activities were under the direction of the Warren Leslies and outstanding refreshments were credited to the Steve Stevenses. Wally Trelford, Go Getas caller, was on "cloud nine" with so many squares attending. Among guest callers was Ryo Makino, a Japanese who has his own all-Japanese square dance club.

—Don Wilcox

Spain. . . . Spin-N-Wheels Square Dance Club of Seville held open house and first class night on September 7 and recruited 36 people to take square dance lessons. At the present the club has a membership of 77 active members. The same date was also the last night to dance in the building they had worked so hard to get in shape. It is at San Pablo air base and the club draws membership from both that and Moron air base. When they were given the buildings at San Pablo, dancers laid a concrete floor, painted, built partitions and decorated it with silhouettes of dancers, etc. Now the Air Force needs the building so the club dances in a high school gym in the housing area near Seville. Club callers are Bob Fox and Howard Jenkins and club instructor is Wally Wallway, recently transferred to Spain from Nouasseur, Morocco.

—Walt Trumbo

American square dancers take part in annual Wissembourg (France) parade.



Iran . . . On July 1, Lt. Col. and Mrs. Bill Sillin awarded square dance diplomas to an enthusiastic group of NCO's and their wives at the NCO Club in Tehran. After a buffet dinner and the graduation ceremonies the group enjoyed dancing and party games. Name of the sponsoring club, formed early in 1963, is Tehran Tanglefeet. They chose a brass, handmade badge on which is engraved the member's name, club name and club symbol, a camel with his legs twisted! In spite of the extreme high temperatures and altitude, the Tanglefeet continued to dance thru the summer and planned a fall beginner class.

—Georgia Ann Chalupa

Germany . . . Karlsruhe Kut-ups, an American Square Dance Group, recently represented the United States in the picturesque old town of Wissembourg, France, at their annual celebration in honor of Frederic Augustus Bartholdi, the French sculptor who designed the Statue of Liberty. The dance group was invited by the people of Wissembourg who felt that the celebration would not be complete without representation from the United States. There was such a highly contagious atmosphere of friendship and respect displayed towards the Kut-ups as they marched along the streets amid the regal costumes and floats that they felt the applause as a tribute to their country and its ideals of the freedom of man.

Thirty-eight cities of France, Germany and western Europe were represented in the parade by drum and bugle corps, floats, costumed nobility and peasants. Some of the cities taking part were Metz, Pont de Vaux, Hunsbach, France; Mannheim, Waldorf, Dahlenheim and Pforzheim, Germany.

Dancing with the Karlsruhe Kut-ups from that German city, were the Bob Dismukes from Santa Barbara, Calif. and the Perry Groves from Seattle, Wash., visitors in the area.

—Dee Start

THE DANCER'S WALKTHRU

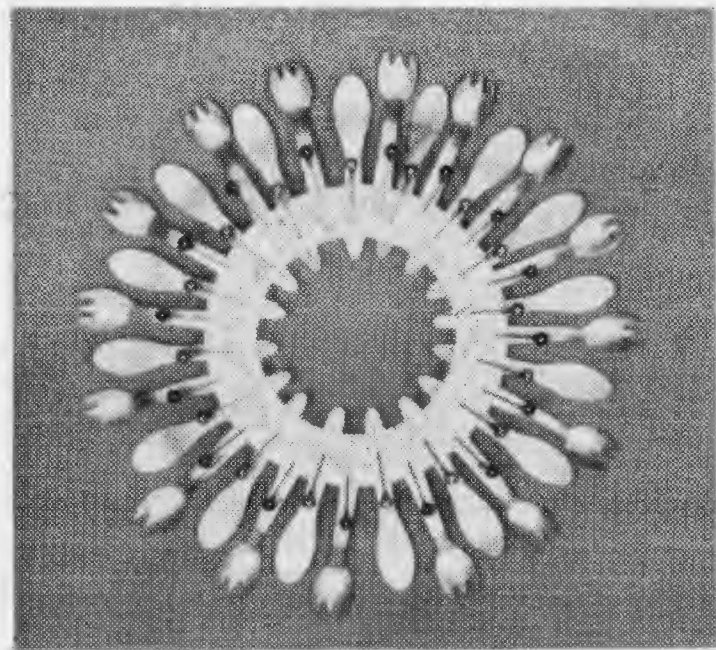
Sets in Order

THEME CHRISTMAS DECORATIONS: THE WREATH

AN OFT-REPEATED DECORATION during the holiday season is the familiar wreath found at so many front doors. The customary wreath of green boughs, wired together and hung with a bright bow, will never be replaced but it is strongly being challenged these days with wreaths made with unique materials which seem determined to keep pace with our swift modern civilization.

Perhaps one of these wreath designs will find a place at your square dance club. These wreaths will indeed add beauty to the hall and might serve a double purpose should your club present them to some individual or community building at the conclusion of your holiday dance.

Wreath Number One is extremely simple to construct and yet quite elegant in its finished appearance. Start with a circle of styrofoam and alternate wooden spoons and forks around its outside edge. An incision made with a



In the wreath pictured here, gold glitter was used and the toothpicks, spoons and forks sprayed a gold color. The ornaments are alternately red and gold.

sharp paring knife will help you push the utensils into place. The spoons are pushed completely thru the styrofoam ring so that the tips of the handles show on the inside circle. Wooden toothpicks are stuck into the flat, top surface of the ring and a miniature Christmas ornament is glued onto the projecting

edge of each. A pattern is drawn onto the styrofoam with glue and glitter sprinkled onto it to complete the wreath. The toothpicks, spoons and forks are spray-painted on all sides. Be sure to do the spray-painting first and allow it to dry thoroughly before handling.

Wreath Number Two is a bit more complicated and might easily require the assistance

This wreath required 12 double metal flowers for the bottom circle, 20 flowers for the outside circle and 15 for the top circle.



of a handy gentleman. The frame is made from three circles of heavy wire (of different lengths) soldered together with small sections of the same wire. Silver and gold appearing tin can lids are removed from the cans and snipped along the edges with wire cutters to give a fluted appearance. The lids are then bent slightly upward to become flowers. (Do wear gloves when cutting and shaping the tin lids.) A small tin lid is placed on top of a larger one and a hole is punched through the center of each. Three small Christmas ornaments are wired together with the wire extending through the lids and these are then wired to the heavy circle frame. The wire frame should be held together in such a manner as to allow one row of metal flowers to face the inside of the wreath, one row to face the outside and one row to face the top.

You might also enjoy making a candy wreath. Use as many different kinds, colors and sizes of candy as you can find. Wrap

The WALKTHRU

each piece individually in cellophane or Saran Wrap, twisting the ends and tying with fine wire. Secure each wired candy to a circle frame made of wire or styrofoam or even very heavy cardboard. This would be an especially happy wreath where children might be included in the making of it.

Another very popular wreath of the past year has been that made from macaroni. Starting with a styrofoam ring you spray-paint this to suit your color scheme. Then, selecting as many shapes as you wish from the dozens of types of macaroni available, you glue even circles of macaroni onto the styrofoam until the material is completely covered. The finished wreath is again spray-painted and then hung with a wide, velvet ribbon.

(Our thanks to Betty Eardly and Coca-Cola for some of the above ideas.)

IDEA DEPARTMENT

THE CHRISTMAS SEASON always seems to be chock full of parties at home and it's likely that among square dancers some of these events may be square-dance parties. If you have a large basement or recreation room, you're apt to have no problem at all planning for the dance. However, if like many people, you can make room for only one set by moving out the dining room table, this article is for you. Our thanks to Larry Sloan, Editor of the Buckeye Foot Notes, for allowing us to reprint his solution to "How to make sure that everyone has equal dancing time when you've invited five or six couples over for an evening."

Depending on the number of couples invited, prepare two sets of cards (as illustrated) in advance, one for the gals and one for the guys. As each couple arrives, give each person an appropriate card which he will keep and on which he may write his name.

With these cards you will have numbered each fellow and each girl as well as each tip. By following the instructions, everyone will dance with a different partner each tip and all will take turns sitting out.

The example we'll take shows a party-dance for five couples dancing five tips. This can be increased to any number by adding more numbers in sequence.

M

Cards are designed for Man or Woman and divided into two parts with a line across the middle

To Prepare the Cards: In the upper left hand corner of two sets of cards, print an "M" on the five men's cards and a "W" on the five ladies' cards. Now divide each card into sections by drawing a line through the middle.

Above this line on each card print the numbers 1, 2, 3, 4, 5. These are the numbers of the tips you will be dancing.

M

1 2 3 4 5

0 1 2 3 4

Numbers above the line designate the tip; numbers below the person, as on this man's card.

On the Men's Cards: Below the line on the men's cards, number the first card consecutively 0, 1, 2, 3, 4. Be sure to align the numbers below the line with those above. On the second man's card do the same except move the numbers below the line up one in sequence and start with 4, 0, 1, 2, 3. Continue in this manner until you have completed all the men's cards.

W

1 2 3 4 5

4 3 2 1 0

Ladies cards are numbered exactly like the man's above the line, but numbers are reversed below the line.

Here is a group quite unique in the world of square dance clubs.

CLUB PROFILE #8

NAME: Dinner Dance

LOCATION: North Hollywood, California

AGE OF CLUB: 2 years

MEETINGS: Once a month

MEMBERSHIP: Invitational

SOME YEARS AGO, a group of ardent square dancers in the San Fernando Valley area of Southern California decided to sponsor an idea quite foreign to the normal operation of a square dance club. Emphasizing a good dancing location, a friendly atmosphere and congenial people with whom to dance, they worked out a formula for a monthly Sunday dance which would include a catered dinner.

Suitably dubbed the Dinner Dance it is now propelled by a committee of six couples who meet once a month in each other's homes to make their plans. They have worked out their respective jobs to include a secretary, a treasurer, a couple (they are round dance teachers) in charge of round dancing, one couple to work out menus with the caterer, another couple to contact the callers and one couple to handle all miscellaneous needs.

These six couples can be considered the only permanent members of the Dinner Dance. All others attend the dance by invitation. Once invited, however, a couple may return to any future dances they might wish. After attending six dances (not necessarily consecutive) a person is presented with a Double D emblem as recognition of his support.

Reservations for any dance must be made in advance and may be handled by either depositing a check in the Reservation Box at the door or by mailing it to the committee as long as it reaches them prior to the Thursday preceding the Sunday affair. Space is limited to comfortable dancing and the group generally averages 14 squares.

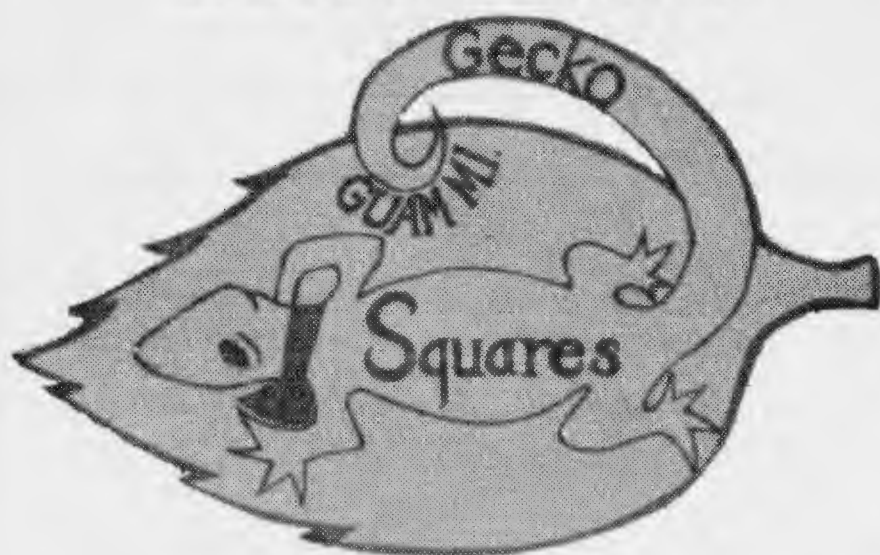
Cost for the dinner-dance is \$7.00 per couple and the club meeting at McDonald's

On the Girls' Cards: These are prepared in much the same manner as the men's except that the order of the numbers below the line is reversed. The first girl's card is numbered 4, 3, 2, 1, 0. The second card has the numbers moved along one space and is numbered 0, 4, 3, 2, 1; the third card 1, 0, 4, 3, 2 and so on until all the girls' cards are completed.

Remember, the numbers above the line designate the tip; the numbers below the line the person. Zero means the holder sits out that tip.

The explanation may sound a bit confusing but it will become quite clear once you've prepared a set of cards. The rotation system works well as it gives everyone a chance to dance with each person as well as time to rest.

BADGE OF THE MONTH



They say that except for the humidity the Island of Guam is a beautiful, tropical location. Palm trees and flowers are abundant and provide an ample supply of decorations for the needs of any square dance club.

It appears that out that way Mother Nature has also provided a goodly supply of geckos. These small, harmless lizards delight in living in almost all available buildings on the Island.

This friendly beastie even wiggled his way into one of the local square dance clubs and they adopted him for their club name and badge. As with any overseas group, the Gecko Squares has its problem with rotation and its membership may vary from one to fourteen squares of dancers. Regardless of this fluctuation, however, the gecko, remains loyal to his duties as mascot and continues to increase the number in his family.

The WALKTHRU

Square Dance Barn pays a rental fee of \$25.00.

One of the most unusual features of the group is the fact that no one, except the permanent committee, knows who the caller will be each time. Only out-of-area callers are presented, with the thought that the Dinner Dance will feature individuals to whom the dancers might not be able to dance, ordinarily.

Dinner is served from 6:30-7:00 with the caller and his wife as guests; rounds are programmed from 7:30-8:00 and the dance is held from 8:00-10:30. The dinner menu is varied considerably and the caterer works closely and happily with the club as to their needs. Coffee and dessert are available throughout the evening.

SQUARE DANCE PARTY FUN

Jerry Helt of Cincinnati, Ohio, supplies us with this novel stunt for your Christmas square dance party. To add to the joy of its originality is its utter lack of necessity for any preparation, or any need for equipment and it can be performed in whatever space is available.

Perhaps at one of your December dances your club is in the practice of exchanging small Christmas gifts or wacky White Elephants. To enhance this year's gift giving, we present to you a new tradition in the world of Christmas trees.

Prior to the distribution of presents have your caller (or whoever is in charge of the program) talk a bit about the great variety of Christmas trees which are available to the public: the fragrant fir, the elegant blue spruce, the familiar pine. Some people prefer tall, stately trees; others short, round trees.

Following a brief dissertation on the qualities of different trees, your chairman will select three "human" trees from your club — perhaps a "slender" tree, a "jolly, plump" tree and a "small" tree. These human trees can be described in a multitude of ways but they simply will be three of the male members of your group. It will then be up to the audience to vote for and choose the type of Christmas tree they want this year.

WHO'S WHO ^{IN} YOUR CLUB?

Last month, Sets in Order ran a list of talents and hobbies enjoyed by the members of one square dance club. This month, the Keweenaw Kapers who dance in Ahmeek, Michigan, furnish us with the occupations of their club members.

Here, then, is another possible source of information which might be put to good use at some time. How about you, do you know what type of work your fellow dancers do?

Obviously some of the Keweenaw Kapers work at businesses typical to their part of the country: Farmers, merchants, miners, musicians, gas man, business man, fuel man, boiler man, supply man, flyers, snow plow drivers, hair dressers, doctors, nurses, secretaries, homemakers, 2 undertakers (two!) and a Metallurgical Engineering Professor in the person of their caller, Russ Smith.

A CHRISTMAS TREE FOR YOUR CLUB

The winner becomes your club tree and in a short period of time allowed, perhaps 5 minutes, all of the female club members must decorate him from personal belongings they might be wearing. This could include earrings, necklaces, ribbons, slippers, belts, handkerchiefs, scarves and so forth. After he is decked out, he will help distribute the packages or they might be placed about his feet as he stands impassively and guards the treasures of Old Saint Nick. (But don't keep him standing too long!)

Happy tree hunting to you all.



A HUSBAND AND WIFE PARTNERSHIP IN TEACHING SQUARES AND ROUNDS

By Frank D. Burgess, Chatham, Ont., Canada

THERE ARE MANY REASONS why I like to have my wife, Zetta, working up on the platform with me while I am teaching or calling. First of all, it was the very fact that square dancing is a real fun activity that we could enjoy as a couple that drew us close to it as dancers. When I decided to take up calling it was from sheer necessity, since there were no callers within a 50-mile radius.

While I practiced in our basement for several months before I ever called a dance, my wife was my best and most severe critic. She gave me the encouragement to keep on trying when I was ready to quit and she also had—and still has—the knack of gently deflating my ego when she feels it is necessary.

Wife Acts as Barometer

We teach squares, contras, rounds and mixers in our clubs and my wife has always assisted me in the demonstrating of a new round or figure. For this reason, we have always discussed the teaching of anything new beforehand and decide together the best and easiest way to present and teach it. This also applies to selecting new rounds, mixers, contras, and also new square dance basics. I have always been hesitant about presenting something that we have not first discussed, as it has been proven that my wife is a pretty good barometer.

Since we have a stage almost 4 feet high, it was easiest in the beginning for us to demonstrate proper simple basics right from the stage, both for squares and rounds, e.g., promenade positions, semi-closed, banjo, etc. To eliminate either one of us having to run up and down from the stage to the floor, Zetta stayed on stage with me and when it was necessary to demonstrate and teach a new round, we both went down to the dance floor. The habit has stuck with us.

Since she is on stage with me, my wife just naturally looks after selecting the proper records and filing them away after they are used. This is a tremendous help to me. She also cruises the floor for the first tip to determine proper sound levels.

While the dance is in progress my wife is

constantly watching the dance floor. With an elevated stage she can see the entire floor and she sees things that I will overlook. If she sees a bit of friction developing in a set due to a poor couple combination she passes me a note suggesting a mixer or changing squares. Many times she has spotted a condition that required changes in program, that I had not noticed or misinterpreted when I glanced in that direction. If my wife were dancing on the floor, she would be in one set and know only what was going on in it. With our present operation, she sees them all.

When I see that a change must be made in program, I ask her for a certain record and she picks it out and gives it to me. This is particularly helpful on a one-night stand when we don't know from one dance to another what situations may develop on the floor.

Not having her mind occupied by dancing a figure, Zetta is very acutely aware of my calling and as to whether or not the choreography is free-flowing or awkward, since she is in an ideal spot to watch the entire floor. If a dance is not comfortable to do, then we either change it or discard it.

Most Important Reasons

The last three reasons I feel are the most important to me as a caller and to my wife, also. She cannot be considered by the club as a non-paying dancer and in some clubs this feeling does exist towards the caller's taw. Nor do I want the male members of the club to leave their wives sitting on the sidelines while they dance with the caller's wife. I am told that in some clubs this is a duty that is passed from one dancer to another each tip. What a horrible thought! I prefer my wife to dance when needed to fill in a set or because someone thinks she is a good dancer and wishes to dance with her.

Last, but by no means least, with Zetta helping me on stage each dance, this remains the couple activity that attracted us in the first place.

These, then, are the reasons that my wife takes such a prominent spot on stage at each dance and will, I hope, continue to do.

WHY DOESN'T SOMEBODY - ?

By Bill Johnston, Skippack, Pa.

A QUESTION HEARD quite frequently these days is, "Why doesn't somebody do something about the round dance situation?" Dancers say, "I went to the Whirlem and Twirlem Club last week and only knew two of their rounds, and last night I went to the Round Corners Barn and they're doing an entirely different group of rounds. Why doesn't somebody—?"

The fact is that somebody is trying to do something about it. Perhaps a lot of somebodies, but specifically, the Delaware Valley Round Dance Teachers' Association which operates in the New Jersey-Pennsylvania area. I am a caller, a round dance instructor and a member of this association.

We had one purpose in mind in forming the association two years ago; we wanted to make round dancing more enjoyable for the dancers in the area. To be sure, we've had growing pains and while we know we've made progress, there's a lot more to be done. The RDTA can't do it alone; it takes the cooperation of *all the teachers* and *all the dancers* in the area.

A rating system for round dances has been established according to a certain mathematical formula and it is instrumental in helping the teachers to choose what to teach from the tremendous quantity of dances available.

It's a conservative estimate that today new rounds are being written at a rate of at least 20 to 25 per month, altho' the average dancer probably hears of less than half this number. If one were able to learn each in half an hour, it would take from 10 to 12½ hours a month of "classroom" learning. It also represents 250 to 300 new dances a year. Who could possibly dance them all and when?

The answer is obvious. Only a miracle worker could and so it is equally obvious that some form of selection is necessary. And what better selection board than the combined judgment of the local teachers? They have the experience of the needs and desires of the various groups and various levels of the area; their experience enables them to see the flaws

and the good points of a dance; their interest keeps them in touch with other teachers throughout the country.

Certainly they may not always be infallible, but their combined efforts should tend to even out the extremes and a pretty fair consensus can be obtained. Under the present system of the RDTA, any teacher who wishes to have a dance "rated," may submit that dance for the rating sheet. All the other teachers will learn it and study it.

Then each teacher submits his opinion in the form of a 4-3-2-1-0 scale, rating the dance both as a "square dancer's round" and a "round dancer's round." These results are then totalled and averaged. A relative standing for each dance is published for the members of the RDTA and they are free to make whatever use of the dance-rating they wish. Also, each teacher-member reports the dances he taught during the previous month and his feeling of the actual reaction of his dancers on the 4-3-2-1-0 rating scale, again. These reports are also tallied each month and submitted to the members who are thus able to see what is being taught and what is "going." Again, the teacher is free to use this information as he sees fit. No "dictatorship" is intended.

Since it is apparent that the more teachers who participate, the more helpful the ratings will be, all of the Delaware Valley teachers are urged by the members to join the association. The teachers must be bona fide, of course, and eligible are all of those who are regularly teaching classes and clubs.

Square dance clubs can help by not demanding that their callers present a new round each month. Why should he spend his time and the dancers', in learning a second-rate routine that will not last, just to have a "new dance" presented?

With the rating systems, good judgment is beginning to control the round dance situation in the Delaware Valley and we're *all* trying to do something about it.

REAL "CHALLENGE" DANCING

By Angus McMorran — Ottawa, Ont., Canada

CHALLENGE DANCING has generally come to mean a kind of square dancing which taxes the individual's dancing skill to the highest degree. In this article is presented "challenge" dancing of quite another sort but which also asks extra skill of the dancer. The kind of dancing referred to here is square dancing for the non-sighted people and three views of it are shown; those of the sighted dancer, the blind dancer and the caller involved.

Maysie Burns, a sighted dancer, says, "Take a square well up on the basics, blindfold one or more of the dancers and away you go! That's fun! Now take a dozen blind people with no knowledge of square dancing and you have real challenge and even more fun. Last November our caller, Angus McMorran and his wife, Catherine, with couples from our square dance club, the Stardusters, joined with the White Cane Club to teach square dancing and to share with the club our dancing friendships. The challenge started right away — to teach without visual demonstration!

Great Joy in Sharing

"We'll never forget the joy of these people, strangers to us, as we guided them thru the first steps. Now, months later, Wednesday is still the highlight of the week as we Star Thru and Alamo Style with our blind friends. Decko, Max Forsyth and Earl Johnston have each called a short dance for them when visiting Ottawa and all enjoyed the experience. The happiness of sharing our sight and 'know-how' with these fine people has made this season a memorable one for us. I recommend to all to investigate the possibility of taking up a similar challenge in every community!"

Pearl Torontow, who is blind, has this to say, "My opinion of square dancing is that 'It's wonderful!' It gives a blind person a sense of elation knowing that he is able to participate in this form of recreation and that he is able to mix with members of the group, making new friends.

"I now realize that it would be exceedingly

difficult for a set of eight blind persons to perform the movements as the caller calls them. Personally I feel that two blind persons in a square is enough. Once a blind person knows the movements of square dancing, he must then concentrate on every call to follow them automatically. But, he does look for the guiding hand that comes out of the darkness around him. It is this helping hand that is needed most and that lights the way for the blind person. Best of all, connected with this helping hand is a kind person who cares. No amount of words can express our heartfelt thanks and deep appreciation to those who give of their time, their hearts and their guiding hands to place a bit of happiness in our lives."

As for Catherine and me, the request came last fall to our Square Dance Association locally for a caller to call for a specialized club. This time it was the White Cane Club of the Institute for the Blind. This sounded rather intriguing and worthwhile, so we volunteered, to find that this request was not for a few one-night stands but for actually learning modern square dancing. We enlisted the aid of some of our club members and started a beginner class like none we had been involved in before and that has resulted in tremendous pleasure and satisfaction.

It puts that new dimension to "challenge" dancing, at least from the caller's point of view. No longer can one fall back on the phrase, "Now look, this is what you do," and we came to realize that a square really turns out to be a circle for a Grand Chain or Alamo Style. Just how much is Turn a Half and how do you describe it? Even Pass Thru and Around One presents a challenge to the sightless dancer and to the caller's tongue. Believe me, though, this type of challenge is not without its reward and the White Cane Club is one of the most enthusiastic — and attentive — groups for which I have ever called. I wouldn't trade this experience for anything.

EVERYBODY TRAVELS ON THE THE THRU-WAY

By Coy Cowan, Bordentown, N.J.

JAMES N. YOUNG wrote a book listing the "101 Plots Used and Abused" to show there are no new stories: just variations of 101 old ones. Our square dances are in about the same situation, except we use, or at least abuse, something less than 101. For awhile it seemed every dance was a variation of the Arkansas Traveler. Then we had a run on variations of Herb Greggerson's Around Just One. Both are still around, but the current dances seem to be variations of a dance that so far as I know has no name. For lack of any other, let's call it the Thru-way.

The Thru-way might be considered a subspecies of Around Just One. It differs in that (generally) you do not split the inactive couples and walk around one; you Right & Left Thru instead. The basic form follows:

- a. Actives Square Thru (full)
- b. Right & Left Thru
- c. Dive Thru
- d. Pass Thru
- e. Right & Left Thru
- f. Dive Thru
- g. Pass Thru
- h. Right & Left Thru
- i. Dive Thru
- j. Square Thru $\frac{3}{4}$ to an Allemande

An Eight Chain Thru can be substituted for "b" through "g" (or "c" through "h") so maybe the Eight Chain Thru is the basic form. But I prefer to consider it as consisting of the individual movements necessary to get you to the same places. The variations produced by substituting equivalent movements then become apparent when reviewing "new" dances.

With all those Thrus, you can see why Thru-way is an appropriate name for this dance. And like any good thru-way (in California it may be a free-way, but to us down-easterners it's a thru-way) it has an interchange or two for getting you on and off along the way. There's an "on-ramp" between "d" and "e" by using a Half Square Thru, but who uses a Half Square Thru today when a Star Thru/Pass Thru will get you to exactly

the same place? There's an "off-ramp" between "c" and "d" by using a Three-quarter Square Thru to an Allemande Left. (Star Thru/Cross Trail Thru is twice as good with two Thrus instead of one.) And don't overlook the Allemande Left available straight ahead from "g". You can even get lost on the Thru-way and never get off by going from "g" to "b" each time around. So the beginning and end of each "journey" is a matter of individual "driver" preference. You don't necessarily start at the beginning nor stop at the end.

The "bill boards" (if not the scenery) can be varied along the way by substituting equivalent movements. We noted one possibility each in passing for the half and three-quarter Square Thru, and many others are available. For the full Square Thru, a Star Thru/Frontier Twirl (excuse me, Star Twirl) will do. And so will about a dozen other combinations. Back in the early 1950's we used a Swing The Opposite/Face the Sides. For the Right & Left Thru/Dive Thru we could Circle Half/Dive Thru, but that is pretty low level don't you think? Among the elite, we Split Two/Walk Around Just One/Star Thru.

Have you noticed that equivalent movements for the Thru-way generally include some kind of Thru? Or maybe a Q? That way we never change the original rhyme. One begins to suspect new "basics" are invented and named with the Thru-way specifically in mind. Otherwise, how do you account for a misnomer like Star Thru when it isn't a star, and from many positions nobody goes through anything?

The possible variations of this dance are truly astronomical. But no matter what we do with or to it (and since about 1960 it seems every singing call did something) it is still the same well traveled Thru-way. Not that I have anything against it, you understand; if it weren't so good it wouldn't be so well traveled. It might be fun to explore a good detour or two. Even a bumpy one might offer a change of scenery.

SQUARE DANCING— A USEFUL THERAPY

*By Arthur S. Jackson, Director, Ottawa
Square Dance Assn., Ottawa, Ont.*

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Assn. for Retarded Children Newsletter

ONE EVENING last December, many hundreds of thousands of people across the country were celebrating the outcome of the Grey Cup Classic (in Canada, comparable to the U.S.A. Rose Bowl Game) and undoubtedly Ottawa was the scene of many such celebrations. None, however, was more worthwhile than the celebration taking place at the Third Annual Grey Cup Square Dance at the Laurentian High School. The proceeds from this square dance were turned over to the Ottawa Association.

The dance was sponsored by the Stetson Strutters Square Dance Club and featured eight outstanding local callers, all of whom donated their services and the Collegiate Institute Board of Ottawa was approached in regard to the possibility of the school gym being turned over without charge for this worthy event. Furthermore, in order to provide added color to the year's outstanding football celebration and to emphasize the purpose of the proceeds, the band and majorette corps from the Ontario Hospital School at Smiths Falls put on a 15-minute display during the evening. This particular event is but one example of the activities undertaken by some 32 local square dance clubs who operate on a nonprofit basis and who make up the Ottawa Square Dance Assn.

Medical authorities have already pointed out that square dancing is often considered to be a useful form of therapy. Thus the assistance of Ottawa's Square Dancers is not restricted to raising funds for such worthy causes as that already mentioned but is also provided in the form of actual activity for mental patients.

Over the past months, other organizations have been added to the list of those visited by square dance groups. The children at the Ontario Hospital School at Smiths Falls are visited every other Friday night by dancers

from the Stetson Strutters Club and also by teenagers who make up the Lads and Lassies Square Dance Club. Both of these clubs are under the very capable calling of Frank Holyoake. Considerable progress can be seen on the part of the children at Smiths Falls as Allemande Left and Do Si Do Your Partner are followed in an enthusiastic manner. These square dance groups also provide the Hospital School with children's clothing, magazines, toys and records.

The Adult Training Centre, which is also under our Association, is not forgotten, either. One of Ottawa's outstanding callers, Art Wilson and his charming wife, Isobel, visit the Moose Hall on Bank Street, Ottawa, on the fourth Sunday of every month for an afternoon of dancing. A group of dancers from Art's club, the Wagon Wheelers, also comes along to make things a little easier for these newcomers to the field of square dancing.

The patients and staff in the Psychiatric Ward at the Civic Hospital have passed their thanks along to the Ottawa Square Dance Assn. for the enjoyable dancing that has been provided by Margaret and Ross Maffey every 1st and 3rd Wednesday in the month.

A further request has now been received from the local branch of the Canadian Mental Health Assn. asking if the Square Dance Assn. could locate a further square dance group to provide similar enjoyment at their clinic on a once-a-month or even more frequent basis.

All this would appear to indicate that much enjoyment and satisfaction can be gained through square dancing and the dancers from the various clubs in the Ottawa Square Dance Assn. have indicated that they, too, receive a great deal of enjoyment from an afternoon or evening of dancing at Brockville, Smiths Falls or any of the groups that are visited. By contrast, Ottawa dance clubs are also providing square dancing for the White Cane Club, Good Companions and others.

STYLE SERIES:

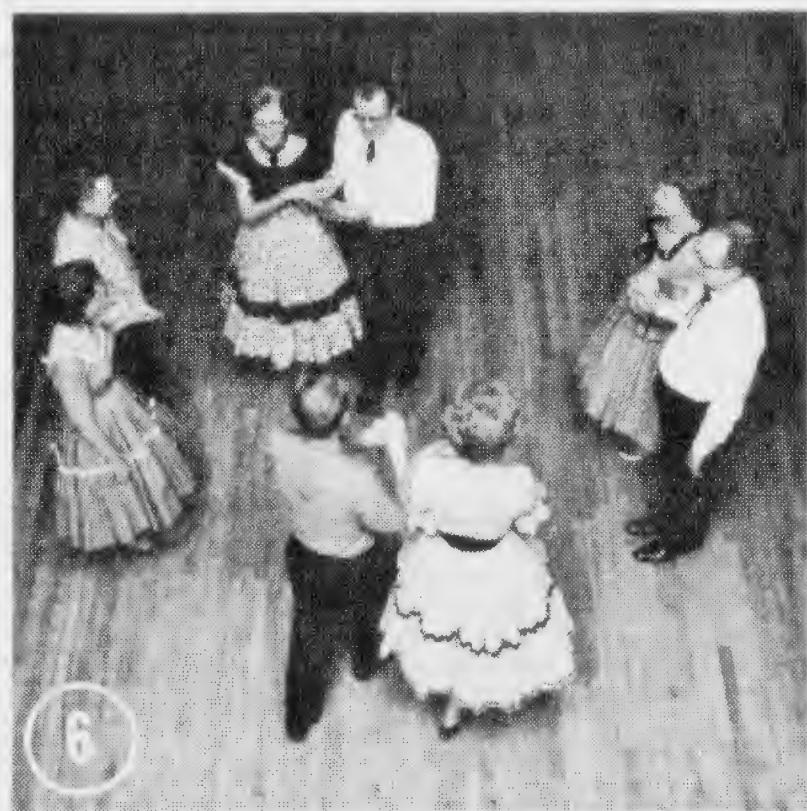
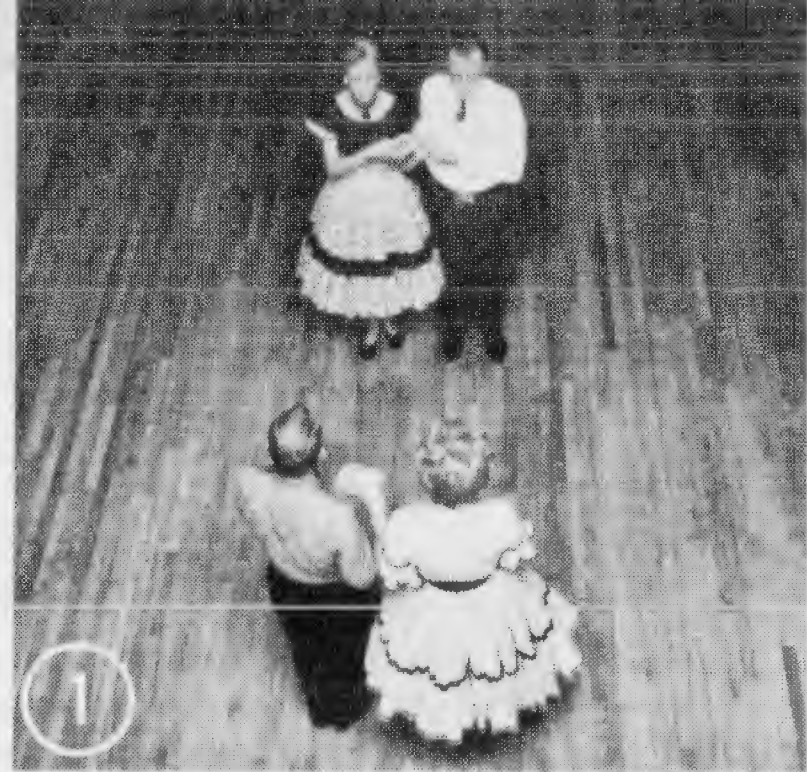
HALF PROMENADE AND PROMENADE HALF

TODAY'S *directional calling* should leave little to the imagination. For that reason a dancer, by listening to a competent directional caller, can quite easily determine just what is expected of him. A good case in point is brought up by this month's examples.

Like a Right and Left Thru or two couples Cross Trail and U Turn Back, a Half Promenade is designed so that two facing couples may exchange positions. From the list of basics here is a description for a Half Promenade.

Two facing couples (1), indicated by the call, exchange places by moving counterclockwise to the right—either spread out (2) or a bit more compactly, with the men touching left shoulders (3) as they pass—and moving around each other in a total of four steps. They then Wheel Around to face the other couple (4) in four steps.

When this movement occurs in a square (5) the two couples indicated by the call move within the confines of the square (6) with the men touching left shoulders (7) in order to avoid





the side couples, then spreading out a bit as they move into the open (8) and wheeling to face across to complete the movement (9).

Originally, to differentiate promenading inside the square to the similar movement outside the square, the outside promenade was called "Promenade Half." Starting from a square formation (10) the couples indicated by the call would face counterclockwise (11) and move around the outside of the square as the inactive couples would step forward to get out of the

way (12). As the working couples would reach the opposite spot they would follow the next call, either wheeling to face the center of the set (13) or to move on to the couple on the right (14) as we have shown here.

Returning to our original discussion, descriptive calling makes it less necessary for the two calls to be included in the caller's repertoire and the simple direction to promenade "inside" or "outside" halfway around is sometimes all that is necessary to achieve the effect.





JULY 23, 24, 25, 1964

SQUARE DANCE CONVENTION

Ballroom and the Elks Hall in Long Beach. Activity assignments to these halls will be announced later.

Since Long Beach in July is usually very pleasant, weather-wise, it is planned to take advantage of this by setting up outdoor dancing on a 20,000-square-foot wooden floor, near the main buildings.

Convention badges are in a handsome, shield-shaped design of red, white and blue, topped by a Federal eagle. They will be for sale as souvenirs at the convention at a nominal fee.

Advertising in the Convention Souvenir Program, which will be sold at various convention sites in Long Beach during the convention's progress, has a deadline of May 15, 1964, for material to be in. It is requested that advertisers submit their material progressively so that the bulk of the material will not arrive all at once at deadline time. The Souvenir Program will include articles of interest to all square dancers, as well as the items ordinarily covered. For further information, write Fred Adam, Director Souvenir Program, 6371 Candel St., Long Beach 15, Calif.

As a rousing starter for the convention, on Wednesday night the Grand National Parade will be held from 7-9 P.M. on the downtown streets of Long Beach. It is hoped that all 50 states will be represented in this parade. Those who wish to enter a float or who desire more information may write to Bob Lingscheid, Parade Chairman, at 15901 Blackhawk, Granada Hills, Calif. The parade has been planned purposely for early evening so that dancers who will want to enjoy the several Trail End dances may still have time to attend them.

Your attention is called to the 13th National Convention Registration Form which appears in this issue of Sets in Order starting on page 39. *Early* registration is recommended in all departments.

THE GEARS ARE GRINDING FASTER in preparation for the "Lucky 13th" National Square Dance Convention in Long Beach, California, on July 23-25, 1964. A vast undertaking indeed, it is estimated that this convention will probably attract more patronage than any other to date.

For this event there is a vigorous movement towards including new and progressive ideas in the convention plans so that it may be regarded as a convention and not as just another big get-together of square dancers for dancing. From this standpoint programming, panels, clinics, workshops will all reflect the strong new influence.

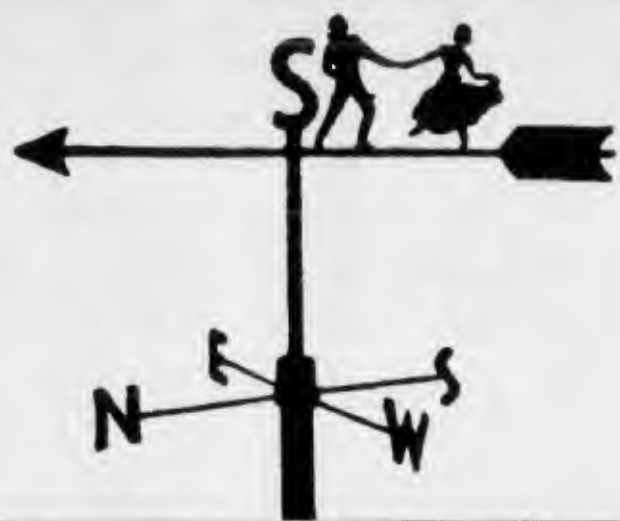
Quoting Norm Holloway, General Chairman of the Lucky 13th, "Quality is the key-word of this convention." Accordingly, every avenue is being explored which will offer not only the fun and excitement of square and round dancing on many levels, but also the informative aspect of the activity.

In order to accommodate the thousands attending the 13th National, more facilities are being added as they are investigated to see if they meet convention standards. Besides the vast new Long Beach Arena and the venerable Municipal Auditorium, both located right on the shore of the Pacific Ocean, the nearby Cinderella Ballroom will be used, plus the Lido

Be part of the Lucky 13th -



- Dance on our Shore in '64



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Arizona Amblings

Dancers may make note of two exciting Arizona dance dates, the first on January 17-19, 1964, when the 16th Annual Southern Arizona Square Dance Festival will take place at the Ramada Inn Ballroom in Tucson. Music will be by Schroeder's Playboys and featured in the calling and round dance instruction departments will be Melton Luttrell from Texas; the Eddie Palmquists from California. The program opens on Friday afternoon with a warm-up dance, will progress thru evening dancing, swap-shops, and workshops in both squares and rounds, a luncheon and style show, and after parties. For registration information write Dick Schwark, 3226 E. Elida, Tucson.

Later in the year, on April 24-25, the Hiway House New Arizona Center in Phoenix will be the locale for the 17th Annual Valley of the Sun Square Dance Festival. All events will take place under one roof and will include dancing, a fashion show, workshops, etc. Charge for the All-Events Badge: \$4.00 per person. Write to George Abbinett at 666 East 8th Avenue, Mesa, Ariz., for more information.

Mayor Lew Davis of Tucson has officially invited Sherifian Squares to hold its 1964 clan-gathering in Tucson. He has promised adequate facilities and the enthusiastic support of the residents to assure a successful convention. Gideon Ray, S.S. member in Tucson, was the recipient of the invitation. Sherifian Squares is made up of service personnel and others who danced with the original club in Morocco.

Oregon Offering

The Tillamook Area hosted the recent meeting of the Oregon Federation of Square Dance Clubs. New officers were installed and Scotty McCully, new Editor of the Oregon Federation News, was introduced. She succeeds Timmy Turley who had that position for 5 years. Buddy Randall, Chairman of the Far Western

Square Dance Convention last August, announced, altho' the report was incomplete, that there would be a small profit from the Convention.

New York Notice

Over 60 squares of dancers from 10 states have already signed in for square dance participation at the World's Fair in New York next year, Tuesday nights, mid-May thru September. Many are planning bus trips in connection with the dance demonstrations. Some well-known callers already assigned are Curley Custer and Art Harris in June; Jim Mayo, Les Gotcher, Dub Perry, July; and Jack Jackson and Earl Johnston, August. Dancers interested may write to Al Brundage, 11 Dover Rd., Westport, Conn., in groups of 4 couples as assignments are made on a "per square" basis.

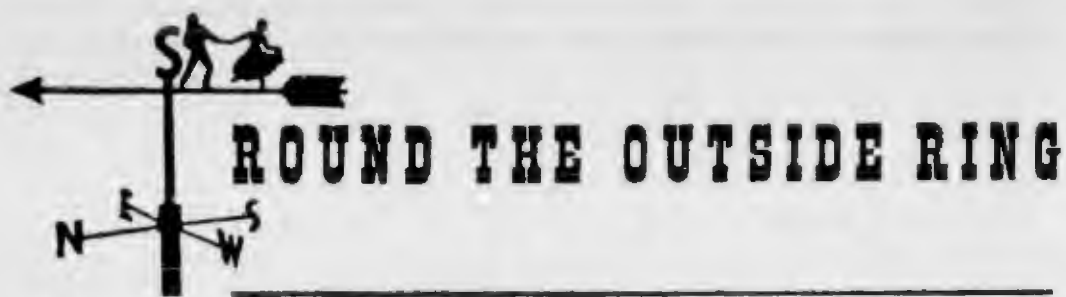
In cooperation with the Long Island Fair which ran from August 24 thru September 2, the Long Island Square Dancers' Federation put on a 2½ hour show of square and round dancing each evening. Various callers on Long Island did the calling and the dancers represented some 16 clubs. Public reaction was highly favorable.

—Fred Mahley

D.C. Area Dancing

On November 16 the Square Dance Assn. of Montgomery County presented favorite round dance leaders at a Round Dance Round Up, designated the Grand Ball of Washington Area Round Dancing. It took place at the Bethesda-Chevy Chase High School Girls' Gym. Leaders present were the Appels, Billards, Gardners, Heatwoles, Lovells, Starks and Turners.

Square dancing got in the political act when a group from the D.C. area was invited to dance at the home of Peace Corps Director and Mrs. Sargent Shriver to entertain Senator Gale McGee of Wyoming. The affair was a fund-raising drive and one of the items on the entertainment agenda was the dancing, called by Bud Vandervort and Jim Schnabel. A happy picture in the Washington Star showed the



square dancers performing on the lawn of this lovely estate.

Kansas Keeno

The 13th Annual Festival of the Greater Kansas City Callers' Assn. came and went on November 29-30 at the National Guard Armory there. Minnie Davis of Newton, Ia., was scheduled to conduct a square dance workshop and Paul and Edna Tinsley of Ottumwa, Ia. were in charge of the round dance workshop.

—*Buford Evans*

The Shirts and Skirts of Manhattan hosted their Second Fall Festival on October 19 in their city auditorium. The duet team of Bill Speidel and Ken McCartney from Lincoln called for the dancing.

—*Frank Anneberg*

Minnesota Meandering

The Square Dance Federation of Minnesota, Inc., is divided into 6 regions, each region having its own set of officers. One joins a region and becomes a member of the State Federation and there are individual as well as club memberships. On the program this year is a free dance for members in each of the regions, sponsored by the State organization. A caller from outside a region will conduct the dance along with a short workshop, object being to promote square and round dancing and to give something for the membership. Each region has its choice of time and location, the only restriction being that all dances must be held prior to the State Convention in Mankato on June 19-21, with Dave Taylor and the Date Fosters featured. The first big event for 1964 is the Annual Saint Paul Winter Carnival Jamboree on January 25.

There are a few 12th National Convention programs available. They may be had by sending \$1.25 for each to 12th National Square Dance Convention, 356 Cedar St., St. Paul 1.

—*John Wald*

Oklahoma Olio

November 23 was the date of the Annual Fall Square Dance Festival of the Southern District, Oklahoma Federation, in the Civic Auditorium, Ardmore. Melton Luttrell was the caller of the evening. The Fun Timer Club of Oklahoma City made a train excursion to this big dance.

—*Karl Kerley*

Colorado Cavorting

A square of little 5th graders are dancing up a storm high in the Rockies at Hayden. Begun as an exhibition for the 4H club, it has created interest in square dancing, with classes being held for children, ages 9-16, this winter. Leader for these peppy and quick-to-learn young folks is Doris Scott, a square dancer — not a caller — but one who is interested in keeping square dancing on the go. Calls come from square dance records.

Texas Talk

Elaborate plans are under way for Houston's 12th Annual Round Dance Festival at the Sheraton-Lincoln Hotel on February 14-15, 1964. Mardi Gras is the theme, assuring a real fun approach. Outstanding leadership in the persons of Frank and Carolyn Hamilton will be on hand. Write John Pickens, 2711 Colquitt, Houston, Texas 77006, if you want to know more details.

—*Jimmy Holeman*

Nebraska News

On November 27 a free Fall Square Dance Jamboree was held at Antelope Pavilion in Lincoln. It was sponsored by the Lincoln Folk and Square Dance Council and M.C. was Bill Reilley, also chairman for the occasion.

Iowa Item

The First Annual Iowa Round Dance Festival was held in Des Moines on October 25-27. Sponsored by the Central Iowa Round Dance Teachers' Assn., the event took place at the Highland Park Legion Hall. Instructors were the Paul Tinsleys and Dean Ellises.

—*Ruth Bonnell*

Indiana Incident

Reel Squares of Gary sponsor the Calumet Aid Program for needy school children of the area and in the past year have donated over \$600.00 to this cause. Dances are held on alternate Fridays and Saturdays at Hosford Park School, starting September 7.

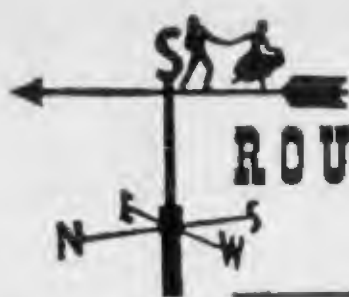
—*Phyllis Van Vleck*

And in Illinois

Planning well in advance, the Turtle Squares of Mt. Morris will sponsor a weekend of square dance fun on July 3-4, 1964, calling it the July Square Dance Jamboree. Wally Schultz from Janesville, Wisc. and Ernie Felsted of Bettendorf, Iowa, will call. An official Nite Owl Dance on July 4 is slated for the White Pines Roller Rink.

—*Homer Justice*

Evanston Dept. of Parks and Recreation sponsors open clubs as follows: Evanston



ROUND THE OUTSIDE RING

Squares on 3rd, 4th and 5th Saturdays at Dewey School; Guys and Dolls (for single people) on 2nd and 4th Fridays at Lincoln School and North Shore Allemanders on Mondays at Noyes School. A beginner class was started on October 2 at Miller School and will run thru February.

Pennsylvania Patter

Tom Hoffman announces the guest callers at his Ranchland in Mechanicsburg:

January 5, Al Brundage; January 26, March of Dimes Benefit Dance; March 8, Frank Mayerske; April 5, Earl Johnston; May 3, George Campbell and June 14, Jack Jackson. All of these dances run from 3 'til 8 P.M. on Sundays, with Hoffman himself calling for the first hour. Dinner is served from 5 to 6 P.M. in the Ranchland cafeteria.

California Capering

January 19 — 1 to 5 P.M. — that's the calendar and time check for the 1964 Winter Roundup to be held at Ventura Recreation Center under sponsorship of the Ventura Beaus and Belles. Bruce Johnson, Arnie Kronenberger and Bob Ruff will make with mellow calling; refreshments as well as baby-sitter service will be furnished. Write Albert Foster, 181 W. Iris St., Oxnard, for more information.

Roger Stinchfield has started a class at — or near Mitchell's Caverns. Since that is far off the beaten track beyond Needles it was considered fortunate to be able to gather together 2 squares of beginners. Roger is a Ranger with the State Parks and Beaches and has always managed to make square dancing popular wherever he is stationed. —*Babe Imbler*

With the desert season in full swing, a most ambitious round dance program is being launched in Palm Springs at the Pavilion. On December 1, Eddie and Helen Palmquist will be the instructors; on January 5, Bob and Helen Smithwick; on February 2, Chick and Eileen Stone; on March 1, Louis and Lela Leon. These are Sunday specials and will run from 2-5 P.M., with the Earl Paynes in charge.

Mississippi Merry-Making

The 9th Mississippi Square Dance Festival is scheduled for January 31 and February 1 at the Heidelberg Hotel in Jackson. There will

be two halls, two bands and two MC's, with area callers featured. MC's will be Red Warwick and Jim Brower with music by Eva Nichols' Lone Star Ramblers and the Bar-None Ranch Band. The round dance workshop will be conducted by Alvin and Mildred Boutillier. The Friday night dance will have Glenn Byrns as M.C. The Festival is sponsored by the Swing-Away Club. —*C. E. Noblin, Jr.*

Canadian Capers

Vernon, B.C., is chin high in preparation for the 4th Annual Winter Square Dance Jamboree on February 8. M.C. and caller will be Ray Lindenau of Hoquiam, Wash.

—*Earl Gokey*

The Yorkton, Sask., Square Dance Club started the current season with a dance at the new Radar Base nearby and played host to the entire station. Wing Commander Goldring was among those present and some three to four sets showed interest in classes. Another dance honored two club couples, the men having reached retirement from government jobs. All old members were invited to enjoy this latter dance and it was hoped some would return to the square dance fold.

—*Earle Park*

Georgia Goings-On

January will begin the 6th year for Tybee Twirlers at Savannah Beach. A gala party is planned and an open invitation is issued to all dancers to attend the party. Installation of new officers will highlight the dance.

—*Shirley Knauz*

At a dinner honoring Mayor Kiyoski Sugito of Nagoya, Japan, dancers in the Los Angeles, Calif. area presented some squares for the visitor. Among the dancers were Amy and George Wada, shown in the foreground of the picture.



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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

December 1963

WHEN IT COMES to selecting topics for his workshops, either here in Sets in Order or with his own groups, George Elliott seems never to be at a loss for unusual ideas. A good drill for even very experienced dancers is the theme "Where's the Line." Try these out with your group and see how they do the first time around.

Forward eight and back like that
Four ladies chain the inside track
Face the middle like you always do
Two and four a right and left thru
One and three right and left thru
Same four trail thru and separate
Go round one and line up four
Forward eight and back once more
End ladies diagonally chain
Now where's the line?
Down the line two ladies chain
To a left allemande

Forward eight and back with you
Two and four a right and left thru
One and three a right and left thru
Turn 'em twice and don't take all night
Two head ladies chain to the right
Turn the girl with an arm around
One and three to the right of the town
and circle four
Head gents break and make two lines
Forward eight and back in time
Pass thru, join your hands and bend the line
Two ladies chain across
Where's the line?
Down the line you Dixie chain
Girls left and boys right
Left allemande

One and three you bow and swing
Go round and round with the pretty little thing
Take your girl to the side of town
Circle up four and don't fall down
Head gents break and make two lines
Forward eight and back in time
Whirl away a half sashay
Then box the gnat across the way
Come right back a right and left thru
Where's the line?
Down the line two ladies chain
Now four ladies grand chain to a do sa do
Gents star right one time around
With the same girl star promenade
Girls turn back to a left allemande

One and three you bow and swing
Go round and round with the pretty little thing
Take your girl to the side of town
Circle up four and don't fall down
Head gents break and make two lines
Forward eight and back in time
A right and left thru across from you
Same ladies chain
Where's the line?
Down the line a right and left thru
Same ladies chain
Across the set to a right and left thru
Same ladies chain
Where's the line?
Down the line two ladies chain
Turn the girl and face that two
Trail thru and find old corner
Left allemande

SINGING CALL *

GET ME TO THE DANCE ON TIME

By Frank Lane, Lawrence, Kansas

Record: Sets in Order 140, Flip instrumental with Frank Lane

Figure: Four times thru (twice with Heads active, twice with Sides).

Join hands, we'll circle round 'til morning
Left allemande then do sa do one time
Go full around that lady, left allemande
and maybe

Grand right and left, we'll move along the line
(When you meet) do sa do, she's kind of pretty
Then promenade, you're lookin' mighty fine
The head two wheel around, do sa do the two
you found

We'll ocean wave and rock it in a line
And now we'll swing thru, then rock once more
Once more we'll swing thru, rock like before
(Then we'll) cross trail thru and swing a
corner (promenade)

Go full around, the bells are gonna chime
(The next two lines may be varied as follows)

(a) Kick up a rumpus, don't lose the compass
(Just) get her to the dance on time

(b) It's gonna be a whopper, so pull out the
stopper
And get her to the dance on time

(c) Girls come and kiss me, show me how you'll
miss me

But get me to the dance on time

(d) We just got to hurry, you know how mothers
worry

So get me to the dance, yes get me to
the dance,

For Pete's sake get me to the dance on time

BACKTRACK TWIRL

By Wendell Abbott, Stockbridge, Michigan

Promenade go round the town
Listen now but don't slow down
Heads backtrack, sides Frontier whirl
Promenade this pretty little girl
All backtrack and promenade the world
Heads backtrack, star thru, California twirl
With the girl you face box the gnat
Grand right and left right after that
Hand over hand around the town
Meet your lady and promenade down

ROLLING BENT SQUARES

By Willard Orlich, Cuyahoga Falls, Ohio

Head two ladies chain across
Whirl away with a half sashay
Side two couples right and left thru
Same two ladies chain
First couple down the center
Split that pair and line up four
Forward four, back in time
Up to the middle bend the line
Square thru while the sides divide and box
the gnat, face inside
Do sa do the one you meet
All the way around to an ocean wave
Rock up and back, eight roll away a half sashay
Balance again same old way
Swing by the left, left allemande

ELEMENTARY CONFUSION

By Milton Lease, Palm Springs, California

Head couples forward and back
Cross trail thru, U turn back
Star thru, pass thru
Half square thru you're facing out
Bend the line, all turn back
Bend the line, all turn back
Bend the line, all pass thru
Face your partner, give her a hand
She's your corner, left allemande

CAST AND BEND THE CHAIN

By Harry Baker, Salt Lake City, Utah

Allemande left with the corner maid
Come back one and promenade
Promenade, don't slow down
One and three wheel around
Two lines of four go forward and back
Pass thru, cast off three-quarters round
New lines of four as you come down
Pass thru, cast off three-quarters round
Make new lines, go forward and back
Pass thru, cast off one-quarter round
You're facing out, go out and back
Bend the line, bend it again
Pass thru, cast off three-quarters round
and keep in time
Face the middle of your own line
Now Dixie chain on the double track
Face the middle then step back
Pass thru, cross trail, left allemande

TED'S DEAL LIGHT

By Ted Wegener, Gardena, California

Head two ladies chain across
Turn 'em on around so they won't get lost
Same two a right and left thru
Same two lead to the right and circle four
Head gents break to a line of four
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru is what you do
Outside two courtesy turn (or California twirl)
And allemande left

SUZIE Q AND SWING THRU

By John Ward, Alton, Kansas

The heads go up and back to town
Turn the opposite lady right hand around
Your partner now left hand around
With the corners swing thru and when you do
Girls turn around, wheel and deal two by two
Centers arch, dive thru, star thru
Turn the opposite lady right hand around
Your partners now left hand around
With the sides swing thru and when you do
Girls turn around, wheel and deal two by two
Centers arch, dive thru, star thru
Go right and left thru and turn her man
Cross trail thru to a left allemande

HANSEN'S VARIATION

By Bill Hansen, Santa Barbara, California

Heads square thru three-quarters, stop facing out
Sides cross trail thru
Join the heads (hook on the ends)
Forward and back, ends turn in
Box the gnat and right and left thru
Same two half square thru, stop facing out
Heads cross trail thru, join the sides
Forward and back, the ends turn in
Box the gnat and right and left thru
Square thru three-quarters, allemande left

CLOVER LEAF FIGURE #2

By Fred Christopher, St. Petersburg, Florida

Head ladies chain you do
Turn the girl, heads star thru
Pass thru and circle four
Head gents break and line up four
Forward eight, back you reel
Pass thru and wheel and deal
Double pass thru then clover leaf
Meet a new Sue like you did before
Double pass thru across the floor
Clover leaf and meet your Sue
Double pass thru across you do
First couple left, next one right
Right and left thru and turn her man
Cross trail back, left allemande

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

TURN BACK OR ELSE

By Lee Helsel, Sacramento, California

Four ladies chain three-quarters

Four ladies grand chain

(Original right hand lady as partner)

Sides right and left thru, side ladies chain

Heads whirl away and lead to the right

Circle half and a quarter more

Back away in lines of four

Half square thru, girls turn back

Double pass thru, men turn back

Square thru three-quarters, girls pass thru

Men turn back, swing partner

WANDERLUST

Time proven oldie by Jim York

Heads right and left thru

Cross trail thru but U turn back

Susie Q, opposite right, partner left

Opposite right, partner left

Whirl away with a half sashay

Star thru, opposite swing

Same four circle four once around

Frontier whirl, make a line

Whirl away, ends turn in

Pass thru, right and left thru

Allemande left

TAKE TURNS

LADIES ARKY WAVE

By Gordon Blaum, Miami, Florida

Side two couples do a right and left thru

Head gents lead to the right and circle three

Gents break on the ends and line up three

Forward six and back that way

Inside ladies do a half sashay (side ladies)

Forward six and back you reel

Pass thru, go like a wheel and deal

Head ladies pass thru turn right

Behind the nearest lady stand

Gents arch, girls duck under and Dixie chain

Split the outside, both turn left around one

Down the middle Dixie style to an ocean wave

Balance forward and balance back

U turn back, left allemande

GENTS ARKY WAVE

By Gordon Blaum, Miami, Florida

Head two ladies chain to the right

Side two couples do a right and left thru

New head ladies chain three-quarters round

Forward six and back you reel

Pass thru, go like a wheel and deal

Head men pass thru, both turn right

Stand behind that man

Ladies arch, gents duck under, Dixie chain

Split the outside, both turn left around one

Down the middle for a Dixie style to an

ocean wave

Balance forward and balance back

U turn back, left allemande

Note: Gordon says the idea of the term "Like a Wheel and Deal" was borrowed from Jerry Helt, Cincinnati, Ohio.

JUST GIMMICKS

By Al Gottlieb, Van Nuys, California

1

First and third go forward and back

Star by the right on the inside track

Back by the left, meet your corner star thru

Square thru three-quarters then, left allemande

2

Head two couples forward and back

Make a right hand star inside the ring

Pick up your corner with an arm around

Star promenade go round the town

Head gents and the girl with you

Backtrack, square thru three-quarters round

Left allemande

KELLOGG

By Larry Brockett, Los Alamitos, California

Four ladies chain, sides right and left thru

Head ladies chain three-quarters

Whirlaway to lines of three

Head men pass thru

Turn right around one, stop behind the man

Four men Dixie chain, first go left, next right

Around one to a line, pass thru

Face the gal, she'll face you

Do sa do to an ocean wave (girl & man in middle)

Turn right full around

Allemande left

WHAT HEADS

By George Vagtborg, San Diego, California

Four ladies chain three-quarters around

Same four chain across the way

One and three half sashay

Half square thru, yes you do

Half square thru the outside two

Wheel and deal, do a double pass thru

Substitute, U all turn back

Do a Dixie chain, go like sin

Then the centers in and cast off

Three-quarters around

Make new lines as you come down

Girls square thru three-quarters around

Men pass thru, two lines of four

Heads California twirl, sides turn alone

Cross trail, find your corner, left allemande

SOME CAN'T

By Roy Haslund, Winnipeg, Manitoba

Head two couples pass thru

Both turn right, lady round two

Gent around one, four in line

Forward eight and back with you

If you can right and left thru (diag)

Turn the girl and the same two

Roll away with a half sashay

Forward eight and back with you

Forward again and pass thru

U turn back and star thru

Circle four half way around

Inside arch and dive thru

Right and left thru and turn the girl

Two ladies chain, turn the girl

Pass thru, allemande left

JUST A LITTLE STREET

By Dean and Lorraine Ellis, Dallas Center, Iowa

Record: Windsor 4691

Position: Intro, Diag Open-Facing — Dance, Closed M facing LOD

Footwork: Opposite, directions for M except as noted

Meas. **INTRO**

1-4 Wait; Wait; Apart, Point, —; Together (to Closed), Touch, —;

Wait 2 meas in Diag Open-Facing pos M's R and W's L hands joined; step bwd away from partners on L ft, point R toe fwd, hold 1 ct; step fwd twd partner on R ft adjusting to CLOSED pos M facing LOD, touch L toe beside R ft, hold 1 ct.

DANCE

1-4 Fwd (Turn), Side, Close; W Solo L Turn (to Skaters); Bwd/Point, —; Lift; W Rolls Across, 2, 3 (to L-Open);

In Closed pos M steps diag fwd on L ft twd COH and LOD, steps swd in LOD on R ft, close L to R turning 1/4 L to face COH; releasing Closed pos M continues another 1/4 L turn stepping diag bwd on R ft, swd twd wall on L ft, close R to L as W makes a 3/4 LF solo turn in 3 steps L, R, L to end in SKIRT SKATERS pos facing RLOD (W drops R hand quickly to R side as turn is started and brings hand smoothly up to Skaters pos as turn is completed); step bwd in LOD on L ft leaving R toe pointed fwd, hold 1 ct, rise slightly on ball of L ft while lifting R ft slightly off floor; as M waltzes in place R, L, R W rolls across in front of M twd wall 1 full turn in 3 steps L, R, L to end facing RLOD in L-OPEN pos inside hands joined at shoulder height.

5-8 Twinkle (to Open); Wrap, 2, 3; Fwd Waltz; W In Front (to Closed);

Starting M's L and W's R do 1 twinkle step in RLOD to end facing LOD in OPEN pos; progressing down LOD M does 1 fwd waltz as W makes a complete L turn to a WRAPPED pos joining M's L and W's R hands in front; do 1 fwd waltz in Wrapped pos down LOD; releasing M's R and W's L hands and retaining others M waltzes fwd with short steps as W turns 1/2 L face to CLOSED pos M facing LOD.

9-16 Repeat Action of Meas 1-7, on meas 16 M turns 1/4 R to face wall step fwd R, swd L, close R to L ending in CLOSED pos M's back twd COH.

17-20 Fwd, Side, Close (to Semi-Closed); Fwd, Flare, (W to Banjo) —; Bwd Waltz (W Twinkle to Semi-Closed); Fwd Touch (to Semi-Open), —;

Step fwd twd wall on L ft, swd twd RLOD on R, close L to R adjusting to SEMI-CLOSED pos facing LOD; step fwd on R ft, flare L ft fwd and back twd RLOD in a CCW arc on cts 2 & 3 as W steps fwd L, flares R fwd and thru turning 1/2 LF into

BANJO pos on cts 2 & 3 M still facing LOD; M start L ft and do 1 waltz bwd in RLOD as W does 1 twinkle step in RLOD to end facing LOD in SEMI-CLOSED pos; step fwd in LOD on R ft, touch L ft to R releasing lead hands to SEMI-OPEN pos. hold 1 ct.

21-24 Wheel R, 2, 3; 4, 5, 6 (to Sidecar); Twinkle, 2, 3; Twinkle Maneuver (to Closed);

In Semi-Open pos with M's L hand on his hip pocket and W's R hand holding and flaring her skirt out to side partners complete a full RF (CW) wheeling spot turn in 6 steps, M start L ft moving fwd (W bwd) turning 1/2 R face on cts 5 & 6 to face RLOD in SIDECAR pos; do 1 twinkle step down RLOD, M fwd on L ft (W bwd on R) to end in BANJO pos M facing LOD; repeat twinkle step in LOD, M fwd on R ft (W bwd on L) adjusting to CLOSED pos M facing RLOD.

25-28 Pivot, 2, 3 (to Semi-Closed); Thru, Side, Close (to Closed); Apart, 2, 3; Spin Maneuver (to Closed);

Start bwd on L ft, do a couple RF pivot in 3 steps (M 1/2 & W 1 full turn) to end in SEMI-CLOSED pos facing LOD; step thru fwd in LOD on R ft turning 1/4 R to face partner and wall, step swd in LOD on L ft, close R to L ending in LOOSE-CLOSED pos; releasing Closed pos and joining both hands step bwd away from partner to arms length in 3 short steps L, R, L; releasing M's L & W's R hands, M gives W slight lead with his R hand into a 3/4 solo LF spin as he maneuvers 1/4 RF ending in CLOSED pos M facing RLOD.

29-32 R Waltz Turn; R Waltz Turn; Apart, Point, —; Together, Touch, (to Closed) —;

Start bwd in LOD on L ft and waltz 2 meas down LOD turning 1/2 RF ending M facing diag LOD and wall; joining M's R and W's L hands step bwd away from partner on L ft, point R fwd, hold 1 ct; step fwd twd partner on R ft adjusting to CLOSED pos M facing LOD, touch L to R, hold 1 ct.

PERFORM ENTIRE ROUTINE FOR A TOTAL OF 2 1/2 TIMES.

Ending: On meas 16 of last sequence M turns 1/4 R to face wall as W steps fwd in LOD on L ft, then twirls RF in 2 steps R, L under her R and M's L hands to face partner, change hands and acknowledge.

LONG SEQUENCE

SYNCOPATED TWO-STEP

By Burt and Marge Glazier, Seattle, Washington

Record: MacGregor 994

Position: Intro — Open-Facing; Dance — Open Pos.

Footwork: Opposite, directions for M except as noted

Intro: Wait 1 meas; Apart, Point, Together, (to Open), Touch:

Wait one meas in OPEN-FACING pos; quickly step apart M back on L twd COH, (Continued on page 43)

Sets in Order

readers

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point R twd partner, step fwd twd partner on R to assume OPEN pos facing LOD, touch L beside R.

Meas.

PART A

1-4 Fwd Two-Step; Change Sides Two-Step; Fwd, 2, 3, Swing; Back, 2, Face, Sit;

Prog LOD do one fwd two-step L, R, L; release inside hands and join M's L and W's R hands (Note: These hands are kept joined thru meas 8) to change sides as M passes behind W (W XIF of M under joined hands) with one two-step R, L, R prog LOD to end in L-OPEN pos facing LOD M on outside; three steps fwd prog LOD L, R, L, swing R fwd; step back in RLOD R, L, step back on R turning to face partner and COH, "sit" action is done by partners leaning away from each other to arm's length still facing and flex M's L and W's R knees as free ft points twd partner.

5-8 (Twirl) Change Sides, 2, 3, Touch; Rev Twirl, 2, 3, Touch (to Butterfly); Side, Close, Step, Step; (Tap Step) Brush, Tap, Step/Step, (to Open) —;

M goes XLOD behind W in 3 steps L, R, L, touch R turning 1/2 L face to face partner and wall (W does 1/2 R face twirl under joined hands in 3 steps R, L, R, touch L moving twd wall and diag RLOD) to end in momentary OPEN-FACING pos M's back to COH; M adjusts to face RLOD to dance fwd two-step prog RLOD R, L, R, touch L as he faces partner and wall (W does full L face twirl prog RLOD in 3 steps L, R, L, touch R) to end in BUTTERFLY pos M's back to COH; prog LOD step side L, close R, step L, R in place; (tap step) brush L fwd twd partner, tap L toe sharply to floor, step quickly L/R in place, hold 1 ct and adjust to OPEN pos facing LOD.

9-16 Repeat Action of Meas. 1-8 except remain in Butterfly pos at end of meas 16.

PART B

1-4 Side, Behind, Side, Behind (to Open); Walk, —, 2, — (to Butterfly); Side, Behind, Side, Behind (to Open); Walk, —, 2, —;

Step side L in LOD and release M's R and W's L hands to face diag RLOD and wall, step R behind L (W also XIB) using "limp" action, step to side L in LOD, step R behind L and assume BUTTERFLY pos momentarily; release M's L and W's R hands to assume OPEN pos facing LOD and do two slow walking steps fwd L, R turning to face partner on ct 4 in BUTTERFLY pos M's back twd COH; repeat action of meas 1 & 2 of Part B except remain in OPEN pos at end of meas 4.

5-8 Turn Away Two-Step; Together Two-Step (to Closed); Pivot, —, 2, —; Twirl, —, 2, — (to Open);

Release joined hands as M turns L face (W R face) to turn away from partners making a small circle pattern on the floor in 2 two-steps to end in CLOSED pos M's back to COH; do one slow couple pivot making

one full turn in 2 steps L, R; M walks 2 steps prog LOD L, R (W does R face twirl under joined lead hands in two steps (R, L) to end in OPEN pos facing LOD.

9-16 Repeat Action of meas 1-8 of Part A to end in Butterfly pos M's back to COH.

INTERLUDE

1-4 Swd Two-Step, Tch; Swd Two-Step, Tch; Turn Away, —, 2, —; 3, —, 4, — (to Escort Pos);

In Butterfly pos dance on swd two-step prog LOD, tch R beside L; repeat swd two-step starting R twd RLOD, tch L and turn to face LOD in OPEN pos; release joined hands and turn away from partner (M L face, W R face) making a small circle pattern on floor with 4 slow steps L, R; L, R to end in ESCORT pos facing LOD (suggest W placing hand near crook of M's elbow to keep proper distance between partners).

PART C

1-4 Diag In, 2, 3, Swing; Back, 2, 3, Touch; Diag Out, —, 2, —; Point, Pivot, Point, Hold;

Prog LOD on slight diag two COH dance 3 steps fwd L, R, L, swing R fwd; retrace by backing up 3 steps R, L, R, touch L and adjust to face LOD; Prog LOD on a slight diag twd wall with two slow steps L, R; point L toe fwd to floor, rise on balls of both feet releasing Escort pos and turn in twd partner (M R face, W L face) making 1/2 turn to resume ESCORT pos facing RLOD on slight diag twd COH, take wgt on M's L (W's R) ft and leave other ft fwd in point pos, hold 1 ct.

5-8 Repeat Action of Meas 1-4 of Part C prog twd RLOD starting M's R & W's L ft.

9-16 Repeat Action of Meas 1-8 of Part C to end in OPEN pos facing LOD.

Repeat Meas 1-16 of Part A. This completes the dance in its entirety. End dance with a "Chug" away from partner (M twd COH, W twd Wall) at end of meas 16 of Part A.

LOW DOWN

WESTERN SWING

By Elmer and Pauline Alford, The Dalles, Oregon

Record: Blue Star 1687

Position: Semi-Closed

Footwork: Opposite, directions for M except as noted

Intro: Wait 3 notes

Meas.

PART A

1-4 Fwd, Close, Back, —; Back, Close, Fwd, —; Two-Step, Brush; Two-Step (Turn);

Step fwd on L in LOD, close R to L, step back on L, hold 1 ct; step back on R, close L to R, step fwd on R, hold 1 ct ending in Open pos facing LOD with lead hands joined (M's L, W's R); do one fwd two-step and brush (L, R, L, Brush) with W crossing in front of M under arch formed by the joined hands (M's L, W's R) moving diag

twd COH and M diag twd wall; prog LOD starting M's R, W's L do one fwd two-step (R, L, R) in OPEN pos inside hands joined, M on the outside of circle, on 4th ct turn (M LF, W RF) to face RLOD in SEMI-CLOSED pos.

- 5-8 Repeat Action of Meas 1-4 in RLOD** ending in OPEN pos with inside hands joined, facing LOD.

PART B

- 9-12 Run, 2, 3, Turn Tch; Run, 2, 3, Tch; Vine Across, 2, 3, Tch; Side, Close, Side, Tch;** In Open pos facing LOD starting M's L run fwd 3 steps L, R, L on ct 3 turn to face RLOD in OPEN pos and tch R (M turns RF, W LF); in RLOD run 3 steps (R, L, R) and tch L; M grapevines twd wall behind W (L, R, L, tch R) as W grapevines twd COH (R, L, R, tch L) taking long steps in vine so as to obtain considerable separation; M steps swd on R, close L to R, step swd on R, tch L as W steps swd on L, close R to L, step swd on L, and tch R to end in OPEN pos inside hands joined facing RLOD. (Take small steps on the side, close, side, tch as partners will not cross.)

- 13-16 Repeat Action of Meas 9-12 in RLOD** ending facing partner with M's back to COH, W's back to wall in BUTTERFLY pos.

- 17-20 Side, Behind, Side, (to Open) Brush; Two-Step; Side, Behind, Side, (to Open) Brush; Two-Step;**

In Butterfly pos M's back to COH vine in LOD R, L, R and swing thru with R and brush (at the same time breaking to OPEN pos facing LOD inside hands joined); do one fwd two-step in LOD starting on M's R and W's L turning on last ct to face partner (M RF, W LF); repeat above action to end in BUTTERFLY pos, M's back to COH.

- 21-22 (Sidecar) Step, Kick, Step, Turn; (Banjo) Step, Kick, Step, Turn (Face);**

In Butterfly pos step fwd twd wall (W twd COH) on L adjusting to SIDECAR pos and swing R ft fwd, step bwd on R and turn 1/2 L face in place, step on L; assume BANJO pos and repeat action of meas 21 (step fwd on R, swing L fwd, step back on L, turn to face partner step in place on R) ending in BUTTERFLY pos M's back to COH.

- 23-24 Side, Close, Cross,—; Side, Close, Cross,—;** Lead hands joined M's back to COH step swd in LOD on L, close R to L, XIF L over R (W XIF also); step swd RLOD on R, close L to R, XIF R over L (W XIF) and assume BUTTERFLY pos.

- 25-32 Repeat Action of meas 17-24** ending in SEMI-CLOSED pos to start dance over.

Ending: M walks four steps LOD while W makes one R face twirl under joined hands (M's L, W's R) Bow . . . Smile, wait 2 notes and "Chug."

SEQUENCE: A, B, C, A, B, C, A, B, C, Ending.

BROKEN HEART

By Bob Hayden, Lake Jackson, Texas

Ladies go right for a left allemande
Partner right for a right and left grand
Meet your maid and promenade
Keep on walking don't slow down
First and third wheel around
Star thru, then a right and left thru
***Come on back with a right and left allemande**
***(or) Square thru five hands around**
Watch it man, there's your corner, left allemande

KINDERGARTEN AGAIN

By Randy Stephens, Provo, Utah

Four ladies chain across the ring
Heads step forward and back again
Heads pass thru have a little fun
Split the ring go around one
Meet in the middle and half square thru
U turn back two by two
Square thru the other way back
Count three hands and U turn back
Square thru now count to four
U turn back in the middle of the floor
Square thru five hands I say
While the sides do a half sashay
Girl in front left allemande

MICHIGAN MEANDERINGS

By Joe Barcelow, Ionia, Michigan

Head two couples swing and sway
Two and four do a half sashay
Heads cross trail around one you go
Make a line of four and here we go
Forward eight and back you whirl
Star thru, California twirl
Double pass thru, don't take all night
First couple go left, the next go right
Star thru with the first you meet
Right and left thru and keep it neat
Dive thru, circle once in the usual way
The outside two do a half sashay
Centers pass thru and split those two
Go around one to a line of four
Forward eight and back you whirl
Star thru, California twirl
Double pass thru, don't take all night
First couple go left, the next go right
Pass thru the first old two
Go on to the next and star thru
Lady in front left allemande
Here we go right and left grand

CONTRA CORNER

BELLE OF THE BALL

(Traditional)

1, 4, 7, etc. active and crossed over
Active couples go down the outside and back
Active couples go down the inside and back
Cast off with the one below
Active couples do sa do
Then sashay across the set and back with
the one below
Right and left with the couple above

FIVE FOR FOUR

Here's a little something for everyone presented by Colin Walton of Lake Park, Florida. Give these a whirl and have fun!

FOR HEADS (SIDES)

Side (Head) two couples do a right and left thru
Same two ladies chain you do
Roll away with a half sashay
Lead to the right and stay that way
Circle up four you're doing fine
Ladies break and form a line
Forward eight and back you reel
Pass thru, wheel and deal
Heads (Sides) star right in the middle of the land
Once around to a left allemande

FOR BOYS

Head two ladies chain across
Turn them boys so they don't get lost
Head two couples lead to the right and circle four
Head men break to a line of four
Forward eight and back
Forward again right and left thru
Pass thru, wheel and deal
Face your partner, pass thru, wheel and deal
Four men star right in the middle of the land
Once around to a left allemande

FOR BOTH

One and three do a right and left thru
New one with two do a right and left thru
Two head ladies chain across
New three and four the ladies chain
New number one stand back to back
With your corner box the gnat
Heads square thru three-quarters round
Separate go round one to a line of four
Forward eight and back with you
Forward again and star thru, face your partner
Pass thru, wheel and deal two by two
Face your partner, pass thru
Wheel and deal again you do
Center four star right once around
Allemande left as you come down

FOR CRYING OUT LOUD

Side two couples right and left thru
Same two ladies chain you do
The man at one and the girl at two
Chain with each other and courtesy turn
at you always do
The girl at three with the man at four
Chain like the others did before
Two pairs of men roll away with a half sashay
The girls at one hear me say
Stand back to back and with your corners
box the gnat
The new head couples as you be
Square thru three-quarters just for me
Then separate and go round one to a line of four
Forward eight and back you reel
Pass thru and wheel and deal
Three boys and a girl star by the right
Once around to a left allemande

FOR GIRLS

Head two ladies chain across
Turn them boys so they don't get lost
Head two couples lead to the right and circle four
Head gents break to a line of four
Forward eight and back you reel
Pass thru, wheel and deal
Turn your back on your partner, wheel and deal
Girls star right in the middle of the land
Once around to a left allemande

ACEY DUCEY CLOVER LEAF

By Joe Prystupa, Feeding Hills, Massachusetts
Heads square thru four hands
Around the inside of the land
Do sa do the outside two
All the way around make an ocean wave
Rock it up and rock it back
Acey ducey round the track
Rock it up and rock it back
Right and left thru then turn your Sue
Circle four, head gents break to lines of four
Forward eight and back you reel
Pass thru, now wheel and deal
Double pass thru, make a clover leaf you do
Double pass thru, first couple go left
Next couple right
Right and left thru the first in sight
Turn your Sue now cross trail
Wham bam, left allemande
Right to your goal, go right and left grand

STANDARD STUFF

WHO ME?

By Doug Johnston, Reseda, California
One and three move up to the middle and
come on back
Go forward again do a right and left thru
across the way
Roll the girl with a half sashay
New number one, who me? Yes, you
Down the middle and split that two
Split that two make lines of four
Forward four, four fall back
Forward four, four stand pat
Sides a right and left thru along that line
Bend that line don't just stand
Pass thru, left allemande to an allemande thar
Go right and left, four gents star
Back 'em up boys but not too far
Shoot that star, don't be slow
Go right and left, do paso
Her by the left and corners right
Now back to your own like an allemande thar
Gents back up but not too far
Now shoot that star full turn around
Gents star right across you go
The opposite girl do paso
Her by the left, new corners by the right
Now back to your own left hand just half
Back by the right go all the way round
It's a left to the next and pull her by
It's a right to the next and box the gnat
Change hands, left allemande

BE CAREFUL HERE

By Jack May, Toledo, Ohio

Heads go forward up and back
Square thru across the track
All the way around two by two
Do sa do the outside two
Make an ocean wave and balance there
Rock up and back then swing thru
Balance up and then rare back
Square thru go all the way around
Four hands and when you do
U turn back then a right and left thru
Same ladies chain and that's old corner
Allemande left

FULL TURN

By Monty Montooth, Fayetteville, North Carolina

Heads go forward back with you
Forward again right and left thru
Full turn around and face out
Then whirl away, separate go round one
Into the middle and box the gnat
Right and left thru the other way back
Full turn around to the outside two
Then star thru and a right and left thru
With a full turn around and face out
Forward out and back I say
Ladies roll left a half sashay
Join hands, centers arch, ends turn in
Right and left thru with a full turn around
Allemande left when you come down

BEAUS AND CALICOS SPECIAL

By Bill Boaz, Lynwood, California

Head ladies chain to the right
Turn 'em boys don't take all night
Then first and third lead to the right and circle four
Head gents break to lines of four
Forward eight and eight fall back
Bend the line just like that
Star thru across from you
Inside four California twirl
Double pass thru, squeeze by tight
First couple left, next go right
Pass thru and bend it too (the line)
Then a right and left thru
Turn your girl and star thru
Pass thru and left allemande

LOOKEEBOBANDERSON

By C. B. McCullar, San Luis Obispo, California

Four ladies chain a grand chain four
Turn a little girl and dance a little more
One and three star thru, pass thru
Do sa do with the outside two all the way around
Make an ocean wave, rock it up and rock it back
Right and left thru the same ol' track
Turn your girl, dive thru, double pass thru
Centers in and cast off three-quarters round
* Pass thru, bend the line, then pass thru
Cast off three-quarters round
Forward eight and back with you
End two star thru, looker who, left allemande
or
Forward eight and back with you
Just the ends star thru, left allemande

FLOOR STOPPER

By Red Donaghe, Houston, Texas

Head men face your corner, box the gnat
Four men square thru
Star thru, Frontier whirl and promenade
Heads wheel around and double star thru
On to the next half square thru
Right and left grand

EXPERIMENTAL DRILLS

You'll find the description of "Fold a Boy—Fold a Girl" on page 78 of this issue. The figure was originated by Dick Kenyon and we are happy to present below his examples using the movement.

EXAMPLE # 1

Heads to the right and circle four
Head gents break to a line of four
Go forward eight and back with you
Pass thru, fold a girl, star thru
Fold a girl, star thru, cross trail
Look for the corner, left allemande

PAPER DOLLS

One and three lead to the right
Circle four with all your might
The head gents break and form a line
Go forward eight and back, you're doing fine
Forward again and square thru
Three-quarters round is all you do
California twirl, right and left thru
Star thru, right and left thru, star thru
Then pass thru, California twirl
Forward and back with joy
Pass thru, now fold the boy
Star thru, fold the girl
Star thru, bend the line
Cross trail across the land
Look for the corner, left allemande

BIG EIGHT

Allemande left and swing your girl
All four couples fold a girl, star thru
Then promenade go around the town
Keep on going and don't slow down
One and three will wheel around
Right and left thru, turn on around
Pass thru, wheel and deal
Double pass thru, fold a girl
Star thru make a line of eight
Go forward and back don't be late
Bend that big old line you do
Right and left thru and turn your Sue
Cross trail back, look out man
There's the corner, left allemande

FOLDEMANDE

Head two ladies chain to the right
New head ladies chain across
Heads to the right and circle four
Head gents break to a line of four
Forward and back, don't get lost
Then pass thru and wheel-cross
Forward eight and back to the land
Fold a girl, left allemande

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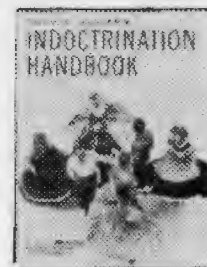


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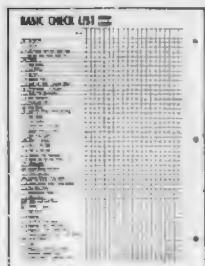
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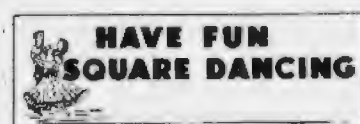
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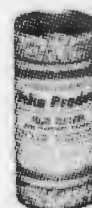
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(Letters continued from page 3)

problem and we are wondering if you can help us solve it. Approximately one year ago we designed and made up a Travelling Banner, to be passed along from club to club in the interests of square dance promotion. We were able to keep contact with it for four months, receiving advice from other clubs as to where it was and to what club it went. The last club that we heard had it was the Transcona Club in Winnipeg, Manitoba. From there it was supposed to have gone to Grand Forks, North Dakota. As we put a fair amount of work into this banner and because we would like it back to display at our club, would you put an inquiry in Sets in Order as to the banner's whereabouts? . . .

P. A. Lavery
5203 106A Ave.
Edmonton, Alberta, Canada

Dear Editor:

. . . We think we note more enthusiasm in the square dance picture here this fall. More new callers, more beginners' classes and our advanced class has a lot of enthusiasm. Decko, being President of NCASDLA (the local callers' association) this year and a charter mem-

ber of this organization, is working like mad to revive the old spark. He has some fine men working with him so by this time next year we hope to have gained a lot of the new square dance faces that we need . . .

Lou Deck
Arlington, Va.

Dear Editor:

In your July 1963 issue is an article—Some Views on Calling—by Lloyd Litman of Cleveland, Ohio. In this article Mr. Litman mentions a book he wrote—Instant Hash. Will you please send me information as to where I can acquire this book and what the cost is? Thank you in advance for anything you can do to help.

Jim Daniell
Mattoon, Ill.

Quite a few folks have written in for the information on Lloyd Litman's book, Instant Hash. This book is available by writing to Litman at 7309 Greenleaf Ave., Cleveland 30, Ohio. The cost is \$5.00 per copy. Editor.

Dear Editor:

We enjoy Sets in Order so much that we want our daughter and her husband to start having the fun of having it arrive at their

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home once a month. They are avid square dancers, presidents of a round dance club and he is interested in calling, as well.

M. A. Reed
Hastings, Nebr.

Dear Editor:

I can't overlook an opportunity to tell you how much we enjoy reading Sets in Order. It seems to cover square dancing fully and that's quite a job.

Homer M. Justice
Mount Morris, Ill.

Dear Editor:

I'm writing in regard to the Swing Thru movement, hoping you can answer a few questions which will give me a better understanding of the movement, i.e.: Do you always break in the center? Can it be done from a Half Sashay? Allemande Thar?

Pat Webber
Seattle, Wash.

One definition of a good basic is one that could operate under any conditions or combinations of men and women. In the case of Swing Thru the definition should hold for a line of four, with dancers facing in alternating directions for an Ocean Wave. Regardless of the combination of men and women or which ones are facing out,

we would interpret the movement to call for the outside turning first and then the center turning, regardless of which hand might be used. The Swing Thru can be done beautifully from an Allemande Thar position since it is simply two lines of four (see Sets in Order, May '63, page 68)—Editor.

Dear Editor:

In writing this letter I know that I'll be subject to a lot of criticism. I would like to see a moratorium called on new basics — or gimmicks, as they might be defined — for a three-month period. There are so many new things coming out that it seems we are discouraging the older people from continuing with their square dancing.

I know this; if I were approached to take square dance lessons now, knowing what I would have to master to become a good square dancer, I surely would not be interested.

In our particular club we give 30 lessons during which time they learn the basics and are pretty well up on everything popular at that time. But after the lessons, when they go out to a dance, every week or so something new comes out, so instead of a dance we have

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a "walk-thru." Where is the fun and relaxation we tell the new people about?

I'm thinking about the future of square dancing and think that unless something drastic is done, before long you will see a downward trend in the square dance movement . . .

I realize that the people who write new basics are very talented and capable. I also know that with the existing basics these same people could write very interesting material and it would be beneficial to the square dance movement in many ways.

The three-months' moratorium is something to think about and the idea is being passed along for serious consideration.

Chuck Goodman

Bar None Ranch, St. Rose, La.

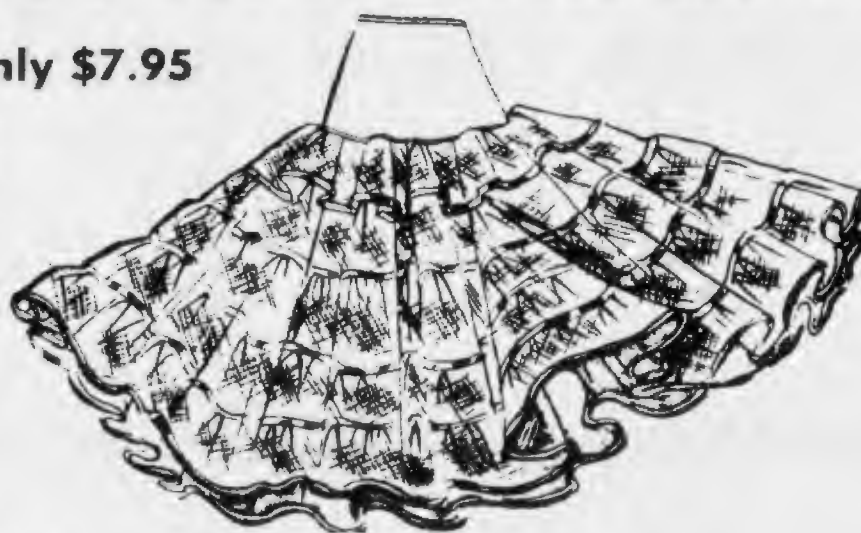
Dear Editor:

We are a small, exuberant, enthusiastic, friendly club in Redding, California. Our charter was formed September 8, 1949, which leads us to believe that we are one of the oldest existing clubs north of the Bay area. Can anyone refute our claim? If so, we would

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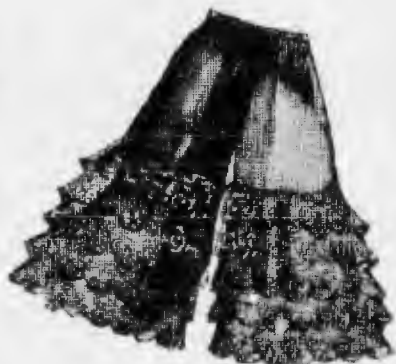
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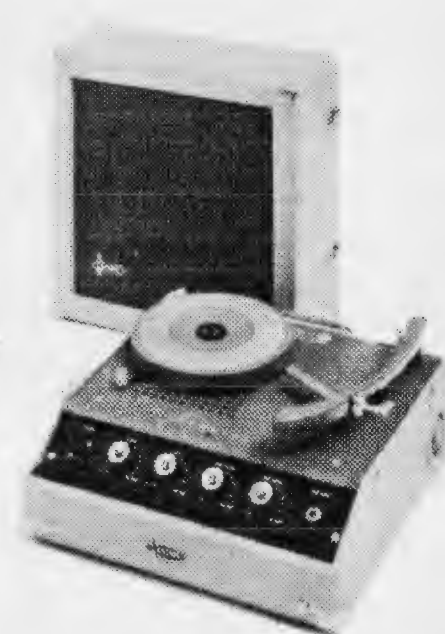
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like to meet with the oldest club, or the club closest our age . . .

Buck Duval

Wonderland Twirlers, Redding, Calif.

Dear Editor:

I am a caller and after reading some of your Letters to the Editor I am afraid I commit a grave sin. I do mutilate my copy of Sets in Order. First of all I take out Workshops and I put them all in a binder. I also take out Experimental Lab and this goes into another binder. Next I take out Party Fun and

anything to do with calling, for still more binders . . .

Ivy Laurin

Baden-Baden, Germany

Dear Editor:

. . . We have read the letter from Bob and Dorothy Barnett, Westlake, Ohio, in the Sets in Order for August 1963, re large clubs. We would just like to say we have 175 couples in the Holyoke Club . . .

Dot and Chuck Antoloci
So. Hadley Falls, Mass.

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Dear Editor:

. . . With all of the emphasis which our national leaders place on providing a comfortable dance and that the caller must have the dancer uppermost in mind, I can't understand the "hurry-up," frantic type of dance. People are being driven out of square dancing because they can't keep up!

Fortunately for me, I have been able to call frequently in the Pittsburgh area and I try to do the things our top people suggest and recommend. I have a 5-square class about to

begin, after having been told that no one bothers to do much teaching any more . . .

Jocko Manning
Pittsburgh, Pa.

FESTIVAL MARKS RETIREMENT

The Michigan Folk Dance Festival held at the I.M.A. Auditorium in Flint, Mich., on November 7 marked the event's 18th consecutive year headed by Harold Bacon, caller and teacher in Flint since 1934. It also denoted Harold's final year in recreation for the Mott Program of the Board of Education, before his

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retirement.

Harold has become a legend in his 35 years with the Flint Schools. After starting teaching there in 1928, Harold moved steadily up to be named Director of Health and Recreation in 1942. In 1947 Harold toured Brazil as a good-will ambassador, relating the many-sided Mott Program.

Harold is probably most widely known for his work with folk dancing. He taught thousands how to square dance and has called at hundreds of dance events. His interest in the

art began in 1930, when he studied under Benjamin Lovett who was brought to Greenfield Village by Henry Ford. In 1954 he was recognized for his outstanding work in this field by receiving a silver-framed scroll from the area dancers.

Upon completion of his work in Flint next June, Harold and his wife Dorothy will move permanently to their summer home near Lyons, Colorado. Flint scholars and dancers will miss this dedicated man who has brought so much of the joy of dancing to them all.



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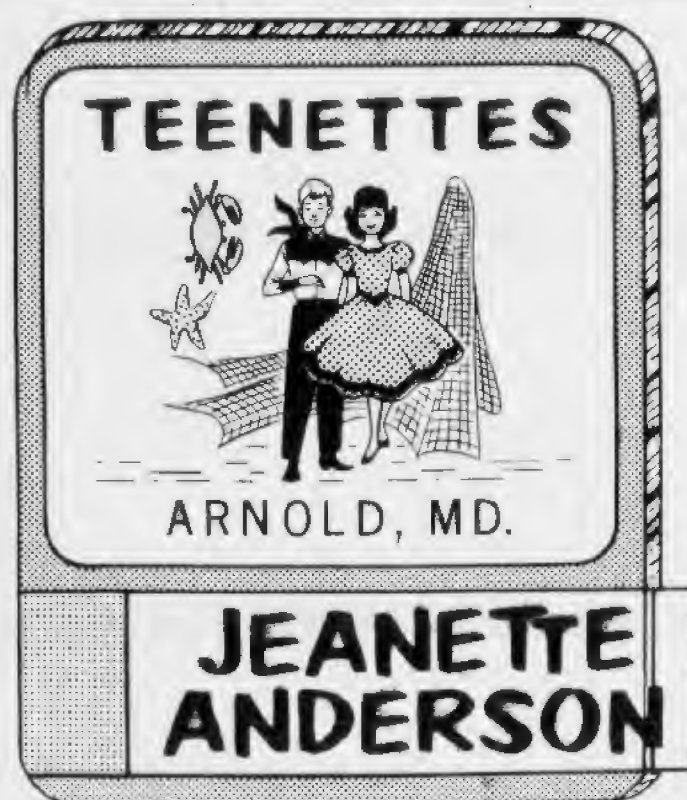
*Buzz Helm in the Squarecaster—
Sacramento, Calif.*

... "It has been said there is only one basic, that is, you start with a girl on your right side whom you call your partner, and with three other couples you form a square. After that the caller will tell you what to do." ...

Pat Pending in Northern Junket—Keene, N.H.

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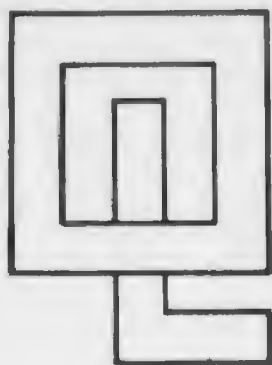
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Slim Sterling in New England Caller

... "While undoubtedly Knotheads, Idiots, Cuckoos, Goons and the several other sub-

classifications of fun square dancing are in too deeply to change their names now, it is my hope that as such other organizations develop, a little more care in the selection of a name would be in order.

"Perhaps a fine example of such a group with a more acceptable name would be one that has developed in and around Hazardville, Conn. In fact, it has been suggested to them that they make their organization one of wider scope than just their own locale. This group uses the name 'Woodpeckers'; an identifiable

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keep these fun groups growing... But let's make sure that the uninitiated reader does not come away with the idea that this is the lunatic fringe of an odd-ball activity!"

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The Third Annual Round Dance "Snowball" will be held at the beautiful D-C Ranch just south of Toledo during the Christmas holidays, on December 27. A full evening of dancing, with no new dances taught, plus refreshments, make the event a highlight. Write Frank Lehnert, 2844 S. 109th, Toledo, Ohio.



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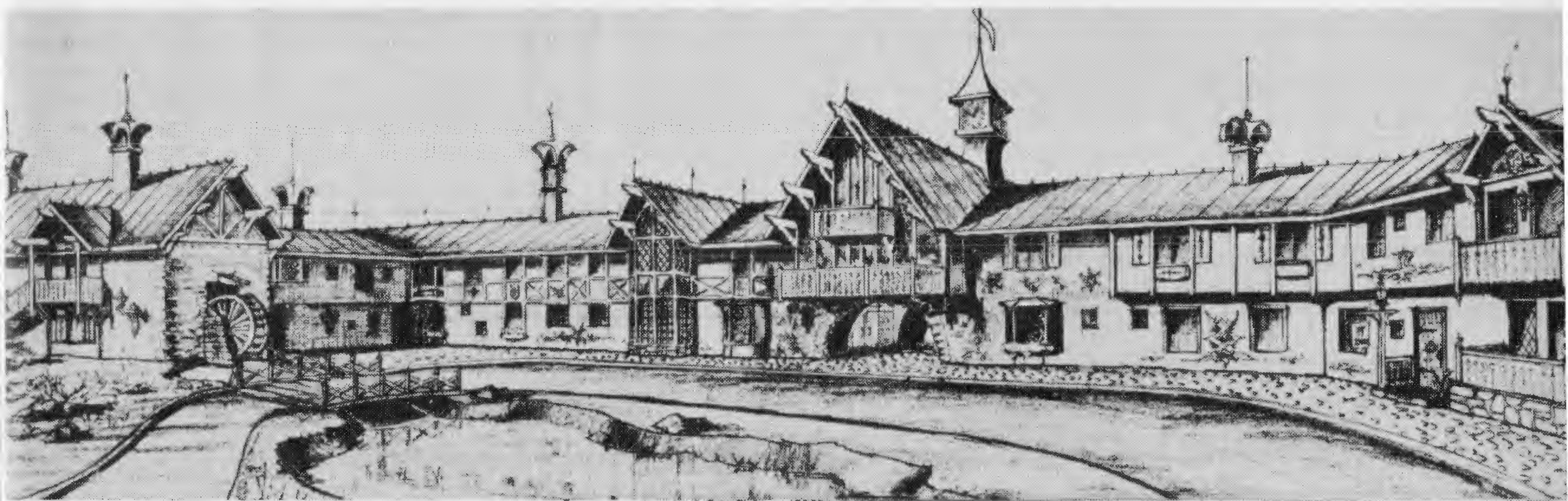
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RECONSTRUCTED PUBLICATION

The National Capital Area Dance Leaders' Assn., shortened to NCASDLA for time-saving and convenience, has put a new look on their official publication. Now christened Mike and Monitor, it will come out quarterly and the first issue is already off the press. Jim Schnabel is the able Editor and has made a good one of the first new issue, starting with the History and Heritage of square dancing in the Washington, D.C. area. Other articles of interest are included, plus announcements of new

classes and a directory of area callers.

CLUB ROUND DANCES

Round dances programmed by the Merry-Go-Rounders in Takoma Park, Md. on August 10 included the following: Wonderful World, My Ideal, Tender Promise, Linger Awhile, Walk Right In (Mixer), Just in Love, Silver Moon, Mean to Me, Dancing Sweethearts, City Lights, 'Til Tomorrow, Take Me Dancing, Lazy Summer Days, A Kiss in the Dark, and Fooled Again. Joe and Es Turner are instructors for the group.



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The CALLER OF THE MONTH



Bob Dawson—Sarasota, Fla.

BOB DAWSON is of the "new breed" of square dance callers. He has a slick and humorous delivery, a good "presence" at the mike and a constant concern with the future of the square dance movement. If you could find a hayseed or a wisp of straw anywhere near this gent, it would certainly be from the circus winter quarters in his home town, not from any "hay barn" connotation in his modern approach.

Bob taught his first class in 1950 in Milwaukee, Wisc., just 4 months after he graduated from a beginner class and kept at the teaching and calling in that city until 1959. In 1955 he began publishing *Where's the Square*, an area dance listing for the Milwaukee callers' dances and classes. In 1956 this expanded into a state-wide magazine, *Here 'Tis*. Bob and his wife Shirley produced it for 3 years; it is now put out by the Milwaukee Area Callers' Council.

A real campaigner, Bob originated the Double the Dancers and Learn to Square Dance Week movements thru his magazine in 1957. Both projects were eminently successful and were picked up across the nation.

Bob has done a weekly stint as caller on a square dance TV show in Milwaukee; did a series of singing square dance commercials for radio; has called for many national festivals

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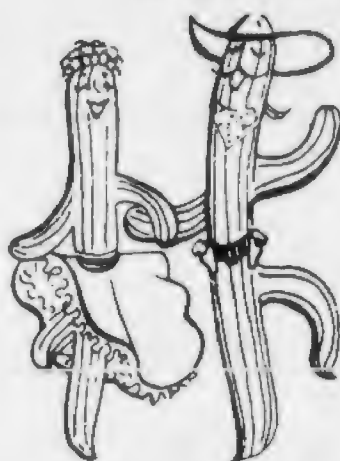
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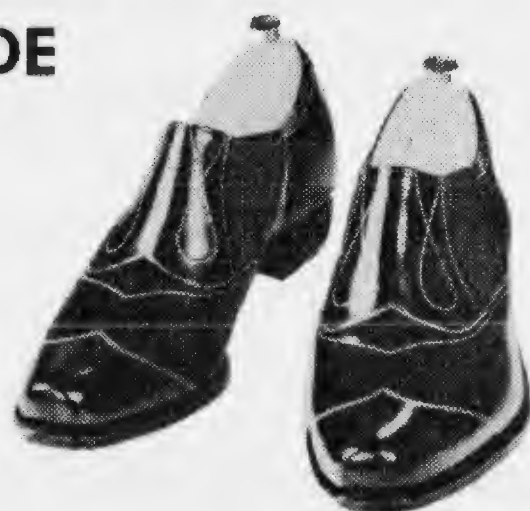
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and toured the country calling square dances. He is also co-author of the textbook, "The Keys to Calling," based on knowledge gained from teaching nearly 700 callers in the Square Dance Callers' Institute, which he conducts.

In 1959 Bob moved to Sarasota, where he devotes full time to calling and teaching, 7 days a week. He has 6 regular dances; 4 beginners' classes in the afternoons and evenings.

"We are constantly recruiting beginners," says Bob, "and we believe there is a place for all in square dancing. It is imperative to call

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to the level of the floor, to inject some humor and to try to greet every dancer personally between tips. We keep the dancers informed with our mimeo-ed sheet, Dancin' with Dawson."

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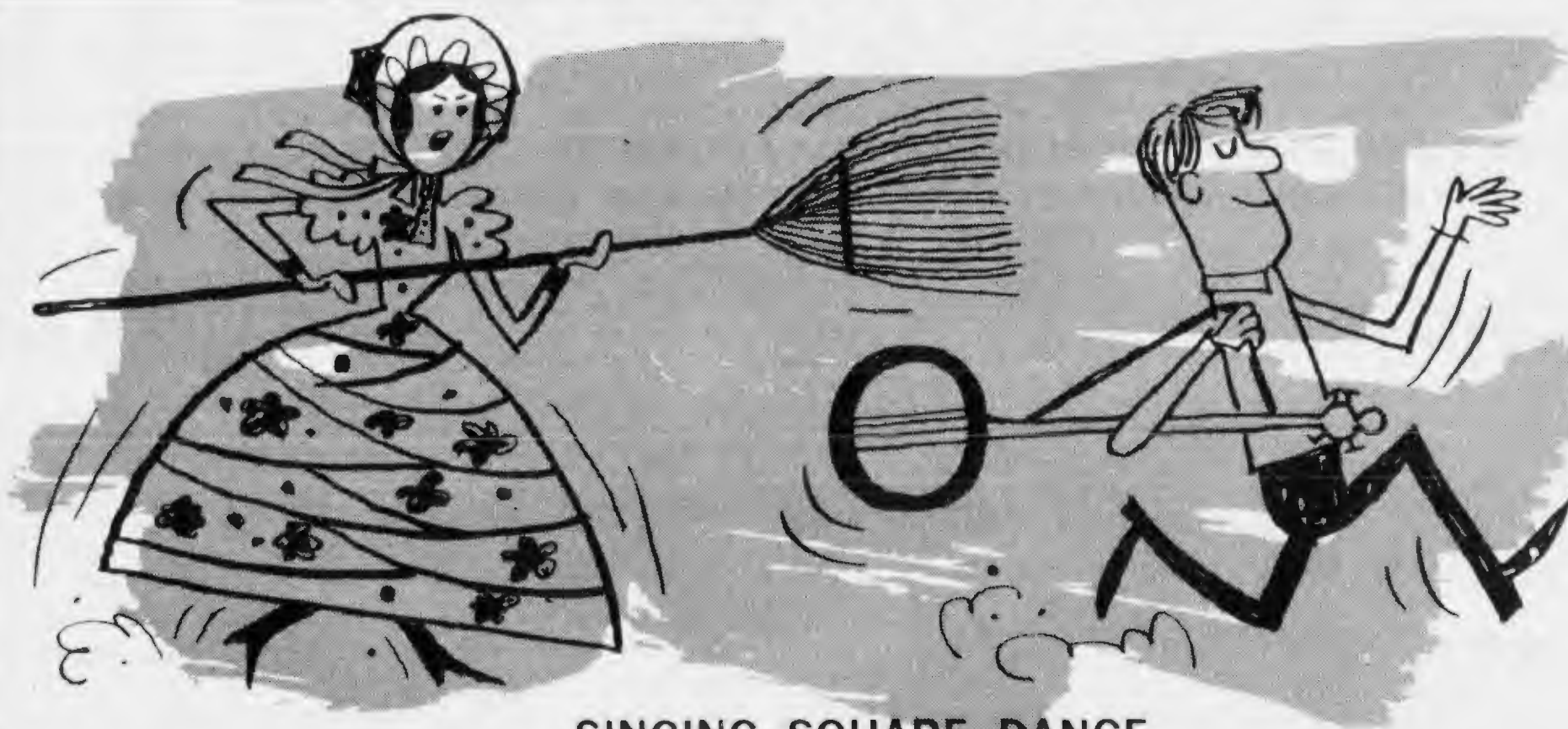
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—Mrs. Bob Hiller, Omaha, Nebr.

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THIS WE LIKED

As an aftermath of the Far Western Convention in Eugene, Oregon, last August, Chairman Buddy Randall received a letter which read as follows, reported in the Oregon Federation News:

"I failed to have the pleasure of meeting you and members of your square dance group but do have the pleasure of paying you a tribute.

"My employment as Building Maintenance Superintendent at the University of Oregon has been for a period of 33 years and during this length of service I have worked with many groups. This makes me feel qualified to compliment you and your group for the fine behavior which occurs only in well organized groups. — Louie Jensen, Bldg. Maint. Supt."

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*Aubrey and Peggy Tuttlebee—
San Antonio, Texas*

THE TUTTLEBEES of San Antone have been square dancing since 1947 and started round dancing in 1953. They began teaching round dancing in 1955 and are at present instructors for a weekly round dance club; conduct a weekly advanced round dance workshop where new round dance material is reviewed; and are members of two square dance clubs where they supervise the rounds. They have three basic round dance classes each year.

Aubrey and Peggy are members of the San Antonio Round Dance Council. Aubrey held the office of President for the past three years and Peggy is currently Council Secretary. They are also members of the Texas Round Dance Teachers' Assn., of which Aubrey is Treasurer.

Moving out from their immediate core of activity the Tuttlebees have attended the Manning Smith Institute at College Station, Texas for the past 7 years, as well as Smith Bros. Institutes in Texas and Oklahoma. They served on the staff of the Smith Bros. Institute in Abilene; were round dance instructors with Al Brownlee and C. O. Guest at the Pot of Gold Camp at Comfort, Texas. They have

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acted as round dance instructors at several Jubilees and have attended the Houston and Dallas Round Dance Festivals faithfully. They have also attended Lighted Lantern and Kirkwood Lodge square and round dance camps.

Aubrey and Peggy are firm in their belief that round and square dancing go as a team to make a complete evening of entertainment and that round dancing greatly aids the square dancer in timing, rhythm and styling. Easy mixers and simple rounds are danced at both of their square dance clubs.

ROUND DANCE RATINGS

The Delaware Valley Round Dance Teachers' Assn., with their unique but effective system of rating round dances, show the following as leaders for the period May thru September, 1963, in the Top 5 bracket: Lazy Summer Days (this one bids fair to turn into a classic, placing top on many ratings), City Lights, Everybody's Doin' It, Born to Dance and Silver Moon. John and Winnie Nash compile the reports for this round dance organization.



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(Reviews continued from page 6)

and left thru — star thru — pass thru — swing — allemande — promenade.

Comment: Music is easy to follow and call is easy to sing. Dance patterns are conventional. A good dance but nothing unusual.

Rating ☆+

MAKE FRIENDS — Blue Star 1699

Key: F **Tempo:** 126 **Range:** High HC
Caller: Andy Andrus **Low** LC

Music: Western 2/4 — Piano, Violin, Guitar, Accordion, Bass, Drums

Synopsis: (Break) Circle half — heads right and left thru — cross trail — around one to the middle — box the gnat — pull by — allemande — right and left grand — do sa do — promenade. (Figure) Heads up and back — half square thru — right and left thru — dive thru — square thru 5 hands — left square thru — allemande — pass one — swing next — promenade.

Comment: A good tune and acceptable music. The dance is well written and well timed.

Rating ☆☆☆

ZIPPIITY DOO DA — Blue Star 1700

Key: B flat **Tempo:** 126 **Range:** High HD
Caller: Sal Fanara **Low** LC

Music: Western 2/4 — Piano, Guitar, Accordion, Drums, Bass

Synopsis: (Break) Allemande — do sa do — ladies promenade — swing — allemande — weave — do sa do — promenade. (Figure) Head couple

do full Suzie Q action — corner swing — allemande — grand right and left — promenade.

Comment: Tune has lots of lift and a good singing caller will have fun doing it. The dance patterns are quite danceable. Rating ☆☆

GREEN GREEN — Flip 115

Key: D **Tempo:** 122 **Range:** High HC
Caller: Ed Hempel **Low** LD

Music: Western 2/4 — Guitar, Banjo, Bass, Piano

Synopsis: (Break) Allemande — promenade — heads wheel — right and left thru — cross trail — allemande — weave — promenade. (Figure) Heads pass thru — round one to a line — up and back — bend the line — star thru — clover leaf — inside ladies chain — all double pass thru — all turn left — girls roll back one — promenade.

Comment: A good choice of tune and the music is adequate. The dance lacks excitement and it will have to be provided by the caller.

Rating ☆+

WHISTLING PIANO MAN — Lore 1051

Key: A flat **Tempo:** 128 **Range:** High HC
Caller: Johnny Creel **Low** LC

Music: Western 2/4 — Accordion, Piano, Drums, Bass, Guitar

Synopsis: (Break) Circle — allemande — promenade — ladies backtrack — partner right — allemande — promenade. (Figure) Heads right and circle to a line — up and back — pass thru — wheel across — right and left thru — cross

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trail — corner swing — allemande — promenade.

Comment: Tune is good and dance patterns are O.K. Much of the success of this dance depends on the caller doing it. Rating ☆+

COTTONFIELDS — Jewel 115

Key: D **Tempo:** 119 **Range:** High HC
Caller: Jewel O'Brien **Low** LD

Music: Western 2/4 — Piano, Bass Guitar, Banjo, Drums

Synopsis: (Break) Circle — allemande — wagon wheel spin — gents star left — swing — promenade — swing. (Figure) Heads right and left thru — square thru — right and left thru — dive thru — California twirl — split two to a line — up and back — ends box the gnat — centers star thru — all pass thru — swing — promenade.

Comment: This may be controversial as some think it excellent and others do not care much for it. The tune is a good one and the patterns are well chosen. Good callers will put this over. Rating ☆+

RING OF FIRE — Bogan 1158

Key: B flat **Tempo:** 126 **Range:** High HB
Caller: Billy Dittemore **Low** LB

Music: Western 2/4—Violin, Piano, Drums, Bass, Guitar, Accordion

Synopsis: (Break) Circle — whirl away — circle — whirl away — circle — allemande — forward two for thar star — shoot star — allemande — right and left grand — promenade. (Figure) Heads up and back — whirl away — star thru — do sa do — right and left thru — dive thru — circle once around — pass thru — allemande — do sa do — promenade.

Comment: Not a good choice of tune. The dance patterns are quite danceable. Rating ☆

BROKEN HEART — Blue Star 1697

Key: C **Tempo:** 131 **Range:** High HD
Caller: Al Brownlee **Low** LA

Music: Western 2/4 — Piano, Accordion, Drums, Bass, Guitar

Synopsis: (Break) Ladies promenade — partner right — promenade her — heads wheel — star thru — square thru $\frac{3}{4}$ — allemande — promenade. (Figure) Heads promenade half — sides right and left thru — heads star thru — right and left thru — do sa do — ocean wave — pass thru — corner swing — promenade.

Comment: Tune selection is not good and the range is quite wide. Dance patterns are conventional. Rating ☆

PUFF THE MAGIC DRAGON — Bogan 1159

Key: B flat **Tempo:** 127 **Range:** High HC
Caller: Billy Dittemore **Low** LD

Music: Standard 2/4 — Piano, Drums, Accordion, Bass, Guitar

Synopsis: (Break) Sashay corner — partner left — ladies chain — chain back — circle — allemande — allemande right partner — allemande — promenade—swing. (Figure) Heads right, circle

to a line — up and back — pass thru — wheel and deal — center four star thru — same ladies chain — cross trail — corner swing — promenade.

Comment: The music is well played but does not seem to be a good dance tune. Dance patterns are well written but the combinations could be more interesting. Rating ☆+

THIS OLD HOUSE — Golden Square 6016

Key: D **Tempo:** 129 **Range:** High HC
Caller: Don Atkins **Low** LD

Music: Standard 2/4 — Bass Guitar, Drums, Accordion, Vibes

Synopsis: (Break) Heads up and back — right and left thru — sides right and left thru — four ladies chain — circle — allemande — do sa do — swing — promenade. (Figure) Heads promenade half — half square thru — corner right — partner left — promenade — gents backtrack — pass one — turn her left — roll promenade — swing.

Comment: Music has a pleasant sound featuring a bass guitar and accordion. Dance patterns are conventional. A caller who is able to put the necessary excitement in it could put this one over. Rating ☆+

PAPER DOLL — Blue Star 1698

Key: C **Tempo:** 126 **Range:** High HD
Caller: Sal Fanara **Low** LC

Music: Western 4/4 — Guitar, Piano, Drums, Accordion, Bass

Synopsis: (Break) Ladies chain — chain back — circle — allemande — do sa do — gents star left — swing — promenade. (Figure) Heads up and back — star thru — square thru $\frac{3}{4}$ — corner swing — allemande — weave — do sa do — allemande — promenade.

Comment: A good tune with just a bounce to the rhythm. The dance patterns are good and it is both fun to call and fun to dance. The meter of lyrics needs some adjustment. Rating ☆☆+

GET ME TO THE DANCE — Sets in Order 140

Key: F **Tempo:** 128 **Range:** High HC
Caller: Frank Lane **Low** LC

Music: Standard 4/4 — Piano, Guitar, Drums, Accordion, Bass Guitar

Synopsis: Complete call printed in Workshop

Comment: A smooth flowing four times thru pattern to the show tune "Get Me to the Church on Time." Rating: S.I.O.

YOU CAN'T HAVE MY LOVE — Lore 1052

Key: F **Tempo:** 128 **Range:** High HB
Caller: Johnny Creel **Low** LA

Music: Western 2/4 — Accordion, Guitar, Piano, Drums, Bass

Synopsis: (Break) Allemande — forward two for thar star — shoot star full around — corner right — men star left — box the gnat — swing — allemande — promenade. (Figure) Side ladies chain — four ladies chain — heads up and back — do sa do — ocean wave — swing thru — rock up and back — box the gnat — cross trail



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455 West Broadway, Vancouver, B.C.
GERRY HAWLEY RECORDS
34 Norman Crescent, Saskatoon, Sask.
EARLE PARK
148 2nd Ave. No., Yorkton, Sask.

Additional Dealers on Next Page

— corner swing — promenade.

Comment: Production music that is quite adequate. The tune lacks interest. Dance patterns are conventional in both material and timing.

Rating ☆+

START OFF EACH DAY WITH A SMILE—Top 25067

Key: G Tempo: 130 Range: High HC
Caller: Ray Bohn Low LB

Music: Standard 2/4 — Piano, Accordion, Guitar, Bass

Synopsis: (Break) Allemande — forward two — turn back three — turn back one — turn next by left for thar star — shoot star — grand right and left — promenade. (Figure) Heads cross trail — split ring, round one — pass thru — round one to a line — up and back — do sa do — star thru — centers pass thru — allemande — do sa do — corner swing — promenade.

Comment: A good tune and well played music. The dance is fun to do and not difficult to call. Some groups will find it more danceable with a slight decrease in tempo. Rating ☆☆

BYE BYE BLACKBIRD — Go 113

Key: F Tempo: 124 Range: High HC
Caller: Buddy Kivett Low LD

Music: Western 2/4 — Mandolin, Guitar, Piano, Drums

Synopsis: (Break) Ladies chain — circle — allemande — forward two for a thar star — shoot star — star thru, to facing out — whirl away — allemande — right and left grand. (Figure) Heads cross trail — U turn back — star thru — pass thru — do sa do — ocean wave — right and left thru — dive thru — square thru 3/4 — allemande — pass one — swing next — promenade.

Comment: Dance patterns are interesting but the music is weak. The meter of words needs considerable adjustment to make it a good dance. Rating ☆

DANCING TO PRETORIA — Top 25066

Key: B flat Tempo: 134 Range: High HB
Caller: Stan Burdick Low LB

Music: Standard 2/4 — Banjo, Piano, Bass, Accordion

Synopsis: (Break) Allemande — box the gnat — girls star left — catch all eight — four ladies chain — chain back — promenade. (Figure) Side ladies chain — heads right, circle half — dive thru — star thru — pass thru, around one to a line — up and back — face right, promenade single file.

Comment: Excellently played music though it lacks the depth usually associated with this label. A gimmick tune and a fun dance. Callers who can adjust the timing on this will have a big hit. Rating ☆☆

I'D STILL BE THERE — Keeno 2270

Key: B flat Tempo: 127 Range: High HB
Caller: Harold Bausch Low LB

Music: Western 2/4 — Piano, Guitar, Drums, Bass, Accordion

Synopsis: (Break) Corner do sa do — partner left — ladies chain — all promenade — gents roll back one, promenade — men roll back, skip one girl — allemande — grand right and left — promenade. (Figure) Side ladies chain right — heads square thru — do sa do to an ocean wave — acey ducey — rock up and back — right and left thru — square thru $\frac{3}{4}$ — corner swing — promenade.

Comment: The music is quite acceptable and dance patterns are well timed and danceable. Tune lacks the familiarity and/or excitement necessary to be a big success. Rating ☆☆

OH! MY OH! — Blue Star 1694

Key: B flat **Tempo:** 132 **Range:** High HC
Caller: Al Brownlee **Low** LC

Music: Western 2/4 — Accordion, Piano, Drums, Guitar, Bass

Synopsis: (Break) Allemande — do sa do — complete grand sashay pattern — allemande — swing — promenade. (Figure) Corner do sa do — partner left — ladies chain — roll away — circle — allemande — weave — box the gnat — do sa do — pull by, allemande — swing — promenade.

Comment: A good tune and music is quite adequate. Dance patterns are conventional and a caller with good delivery (with some rework on the lyrics) could really have success with this one. Rating ☆☆

OLD GREY BONNET — MacGregor 998

Key: G & D **Tempo:** 132 **Range:** High HB
Caller: Fenton Jones **Low** LB

Music: Standard 2/4 — Piano, Accordion, Guitar

Synopsis: (Intro) Allemande — do sa do — promenade. (Figure) Heads promenade half — lead right to a right and left thru — star thru — circle one turn — ladies chain — dive thru — square thru — separate around one — in middle right hand star — corner swing — circle — allemande — do sa do — promenade.

Comment: Music is well played but doubt if this style tune will be popular in today's market. Dance patterns are good but dancers will have to be precise in their movements. Rating ☆+

OLD FASHIONED GIRL — Blue Star 1695

Key: F **Tempo:** 127 **Range:** High HA
Caller: Jim Brower **Low** LA

Music: Western 2/4 — Accordion, Piano, Drums, Bass, Guitar

Synopsis: (Break) Circle — allemande — do sa do — promenade — heads wheel — right and left thru — Dixie chain, lady left, gent right — allemande — promenade. (Figure) Heads promenade half — right and left thru — star thru — pass thru — right and left thru — dive thru — square thru 5 hands — corner swing — promenade.

Comment: Callers who like low recordings will enjoy this one as it is much lower than average. Dance patterns are interesting.

Rating ☆+

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Additional Dealers on Next Page

OH JOHNNY — Blue Star 1690

Key: G Tempo: 128 Range: High HA
Caller: Sal Fanara Low LA
Music: Western 2/4 — Piano, Accordion, Guitar,
Bass, Drums

Synopsis: (Break) Allemande — girls star right — men promenade — allemande, men star right, girls promenade — allemande — grand right and left — box the gnat — pull by — allemande — do sa do — promenade. (Figure) Heads up and back — do sa do — square thru $\frac{3}{4}$ — separate round one to a line — up and back — pass thru — all turn left single file — gents turn back — Dixie grand — corner swing — promenade.

Comment: New dances written to tunes that have traditional patterns in use seldom go over and this probably will be no exception. Production music and conventional patterns. Rating ☆

YOU'VE GOTTA BE — MacGregor 997

Key: B flat Tempo: 132 Range: High HC
Caller: Bob Van Antwerp Low LB
Music: Standard 2/4 — Piano, Accordion, Guitar,
Drums, Bass, Bells

Synopsis: (Break) Corner do sa do — partner left — men star across — turn opposite left — men star $\frac{3}{4}$ — allemande — weave — do sa do — promenade. (Figure) Heads pass thru — promenade left half way — ladies chain — heads star thru — heads Frontier whirl — allemande — do sa do — swing the corner — promenade. Note: An alternate figure is also offered.

Comment: Tune is good and music is well played. Dance is conventional. Callers will have to adjust meter to suit their style. Rating ☆☆

JOAN OF ARKANSAW — Windsor 4824

Key: D flat Tempo: 130 Range: High HB
Caller: Bruce Johnson Low LD
Music: Standard 2/4 — Piano, Guitar, Saxophone,
Bass, Trombone, Clarinet

Synopsis: (Figure) Circle half — turn corner under — swing — men star left — do sa do — allemande — weave by one — turn next by left — ladies chain — circle — whirl away — grand right and left — promenade.

Comment: Well played and excellently recorded music. Dance patterns are well timed.

Rating ☆☆☆+

CLICK GO THE SHEARS — Lore 1049

Key: C Tempo: 146 Range: High HD
Caller: Ron Jones (Australia) Low LC
Music: Western 4/4 — Accordion, Piano, Guitar,
Drums, Bass

Synopsis: (Break) Triple allemande — do sa do — Australia balance (described on sheet)—weave promenade. (Figure) Heads star thru — right and left thru, full turn — split sides to a line of four — up and back — box the gnat — back out — circle — allemande — promenade.

Comment: Recorded far, far too fast. When slowed down to a reasonable tempo and the dancers are taught to do the dance as the author desires it, the routine is quite danceable.

Rating ☆+

CURRENT BEST SELLERS

Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-June.

SINGING CALLS

Pickle Up a Doodle	Windsor 4823
Tie Me Kangaroo Down	Blue Star 1681
Walkin' to Kansas City	Kalox 1028
Let A Smile Be Your Umbrella	Kalox 1027
Walkin' My Sugar	S.I.O. 139

ROUNDS

Fraulein	Blue Star 1645
Walkin' To Kansas City	Kalox 1028
Hi-Lili, Hi-Lo	S.I.O. 3139
City Lights	Blue Star 1657
Oh You Beautiful Doll	S.I.O. 3141

TOO LATE — Lore 1048

Key: C Tempo: 127 Range: High HC
 Caller: Bob Augustin Low LB

Music: Western — Guitar, Accordion, Drums, Bass, Piano

Synopsis: (Break) Ladies chain — chain back — circle — allemande — do sa do — men star left — promenade — swing. (Figure) Heads lead right, circle to a line — up and back — pass thru — cast off $\frac{3}{4}$ — up and back — star thru — pass thru — swing — promenade — swing.

Comment: A production number. Music is adequate and dance has conventional timing and patterns. Tune and lyrics are weakest part of dance. Rating ☆

MONEY, MARBLES AND CHALK—Old Timer 8194

Key: D Tempo: 125 Range: High HC
 Caller: Johnny Schultz Low LD

Music: Western 2/4 — Guitar, Rhythm Guitar, Banjo, Bass

Synopsis: (Break) Four ladies chain — roll half sashay — circle — roll away — circle — allemande — weave — do sa do — promenade. (Figure) Head ladies chain — roll half sashay — heads star left $\frac{3}{4}$ round — right and left thru — dive thru — square thru $\frac{3}{4}$ — allemande — pass one — swing next — promenade.

Comment: Music is pleasant and dance is well timed. Some callers will be able to put this one over successfully. Rating ☆+

JUST A GADABOUT —Blue Star 1691

Key: F Tempo: 127 Range: High HG
 Caller: Sal Fanara Low LA

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★ WISCONSIN

MIDWEST RADIO COMPANY
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★ D.C., WASH.

COUNTS WESTERN STORE
4903 Wisconsin Ave., Washington 16

Additional Dealers on Previous Pages

Music: Western 2/4 — Guitar, Accordion, Piano, Drums, Bass

Synopsis: (Break) Corner do sa do — partner swing — promenade — heads wheel — right and left thru — star thru — square thru 5 hands — allemande — promenade. (Figure) Heads up and back — cross trail, U turn back — right and left thru — square thru — right and left thru — dive thru — square thru 3/4 — allemande — pass one — swing next — promenade. Note: A second figure is also offered.

Comment: Music is pleasant and tune is good. This is recorded low but tune has very little range. Some callers will like this one.

Rating ☆+

TIE ME KANGAROO DOWN, SPORT — Old Timer 8195

Key: B **Tempo:** 127 **Range:** High HA
Caller: Bob Kirkland **Low LG**

Music: Western 2/4 — Accordion, Guitar, Piano, Bass Guitar

Synopsis: (Break) Men star left — star promenade — girls backtrack twice around — box the gnat — pull by — allemande — weave do sa do — promenade. (Figure) Heads up and back — right and left thru — half square thru — star thru — pass thru — right and left thru — star thru — dive thru — California twirl — corner swing — allemande — do sa do — promenade.

Comment: Tune is recorded low and no music interest or gimmick passages are offered to break the monotony of this tune. Dance patterns are well written but lack excitement.

Rating ☆+

FOLSOM PRISON SONG — Lore 1050

Key: G **Tempo:** 125 **Range:** High HD
Caller: James Pitchford **Low LG**

Music: Western 2/4 — Accordion, Bass Guitar, Piano, Drums, Bass

Synopsis: (Break) Circle — allemande — weave — do sa do — promenade — swing. (Figure) Heads half square thru — swing thru — box the gnat — 8 chain 3 — swing — promenade — swing.

Comment: Tune has exceptionally wide voice range and its ballad style does not lend itself too well to square dancing. Dance patterns are well timed with acceptable music.

Rating ☆

MAMA DON'T ALLOW — Blue Star 1689

Key: E flat **Tempo:** 126 **Range:** High HC
Caller: Sal Fanara **Low LC**

Music: Western 2/4 — Guitar, Accordion, Piano, Bass, Drums

Synopsis: (Break) Allemande — do sa do — swing — promenade — gents roll in — allemande — grand right and left — do sa do — promenade. (Figure) Heads up and back — right and left thru — heads lead right, circle to a line — up and back — right and left thru — square thru — swing — promenade.

Comment: This tune has been used before and is also similar to several other country tunes but it has nice swing and is easy to sing. Dance patterns are conventional.

Rating ☆☆

HOEDOWNS

UNCLE BUD — Blue Star 1693

Key: A

Tempo: 128

Music: (Texans) Violin, Guitar, Bass

SHOOT THE MOON — Flip side to above

Key: F

Tempo: 130

Music: (Texans) Violin, Guitar, Bass

Comment: Traditional hoedowns played in traditional style. Rating ☆

FOREST CREEK — Blue Star 1692

Key: G

Tempo: 128

Music: (Texans) Violin, Guitar, Bass

TRINITY RIVER BOTTOM — Flip side to above

Key: F

Tempo: 128

Music: (Texans) Violin, Guitar, Bass

Comment: Traditional hoedowns in traditional style. Rhythm is good. Rating ☆

SALLY G — Grenn 12057

Key: A

Tempo: 132

Music: (Al Russ) Violin, Drums, Bass Guitar

RAILEY SPECIAL — Flip side to above

Key: E

Tempo: 129

Music: (Al Russ) Violin, Guitar, Drums, Bass

Comment: Sally G is played in traditional hoedown fiddle style. Railey Special features more guitar lead and has a slight boogie style and more swing. Rating ☆+

ROUNDS

MRS. BAILEY MIXER — Blue Star 1696

Music: Shannonaire — Saxophone, Organ, Banjo, Drums, Clarinet, Bass

Choreographer: Ginny Brooks

Comment: A two-step routine that can be used either as a couple dance or as a mixer. Music has good swing and dance is easy.

MAMA INEZ — Flip side to above

Music: Shannonaire — Guitar, Accordion, Bass Guitar, Piano, Drums and Rhythm Devices

Choreographers: Sal and Barbara Fanara

Comment: An easy two-step routine in Samba rhythm. Instructions are not too well written but can be interpreted.

LITTLE BROWN GAL — MacGregor 999

Music: Messina — Accordion, Guitar, Trumpet, Piano, Bass

Choreographers: Ralph and Jeanette Kinnane

Comment: Music has good swing and dance is not difficult.

SWEET MAMA — Flip side to above

Music: Messina — Accordion, Piano, Drums and Rhythm Devices, Bass Guitar

Choreographers: Frances and Oscar Schwartz

Comment: A fast Samba routine and should be fun to dance but it will take a little work to learn from the instruction sheet.

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JUNE NIGHT — Grenn 14057

Music: Al Russ — Saxophones, Piano, Trumpet, Drums, Bass

Choreographers: Lucille and Andy Hall

Comment: A fun two-step routine to excellent music. A medium speed routine.

BEAUTIFUL LADY — Flip side to above

Music: Al Russ — Trumpet, Saxophone, Piano, Drums, Bass

Choreographers: Blackie and Dotty Heatwole

Comment: Well played music at a slow waltz tempo. The routine is one that experienced round dancers will enjoy.

ALLEY CAT — Old Timer 8196

Music: Piano, Bass Guitar, Guitar

Choreographers: Ski and Ruby Kaminski

Comment: A cover record to the very popular round dance used over the country. Not as good as the original but adequate and available.

ALL OVER THE WORLD — Flip side to above

Music: Guitar, Rhythm Guitar, Bass, Mandolin, Voices

Choreographers: Bobby and Roy Culver

Comment: A simple arrangement of this popular tune. Music has a nice flow. The routine is quite long.

WILLOW WALK — Top 26005

Music: Russal's Men — Trumpet, Saxophones,

Guitar, Drums, Piano, Bass

Choreographers: Margo and Tony Piper

Comment: Music is excellent and dance is fun but routine is irregular and will take time to learn sequence.

RED ROBIN MIXER — Flip side to above

Music: Russal's Men — Saxophone, Trumpet, Piano, Drums, Bass, Guitar

Choreographers: Lucille and Andy Hall

Comment: An easy fun type mixer to good music.

EVERYWHERE YOU GO — Blue Star 1701

Music: Texans — Guitar, Piano, Drums, Bass, Violin

Choreographers: Doyle and Lois Rush

Comment: Adequate music and an easy two-step routine using conventional steps.

MOONLIGHT BAY — Flip side to above

Music: Texans

Choreographers: Doyle and Lois Rush

Comment: Simple but pleasant music. Dance uses conventional steps at slow tempo.

SENTIMENTAL TOUCH — Sets in Order 3144

Music: Hi-Steppers — Piano, Guitar, Trumpet, Bass, Drums

Choreographers: Evelyn and Doc Sauter

Comment: A rhythm two-step that good dancers will enjoy.

(Continued on page 76)



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(Record review continued)

WORLD BY THE TAIL — Flip side to above
Music: Hi-Steppers — Piano, Guitar, Accordion,
Vibes, Trumpet, Drums

Choreographers: Keith and Joanne Thompsen

Comment: A lively two-step that is both easy and fun.

PREMIUM PLAN WINNERS

Sets in Order's Premium Plan for selling subscriptions continues to attract busy workers whose efforts have most lately earned them the following premiums: Willis Dodge, Tacoma, Wash.—Serving Pitcher; Lucille Hyatt, Shawnee Mission, Kans.—Serving Pitcher; Howard Thornton, Midwest City, Okla.—Amplifier Cover; Thomas Duncan, Staten Island, N.Y.—55-cup Percolator. Readers are invited to write in for more information on the Premium Plan.

ROUND DANCE CLASSICS

Subscribers to Round Dancer Magazine (Tucson, Ariz.) participate in a poll to choose classics in round dances. In the August-September issue of Round Dancer the classics at the head of the list were Neapolitan, Siesta, Kiss Waltz, Kon Tiki, Hot Lips, Think, Silk and Satin, Sleepy Time Gal, Goodnight Two-

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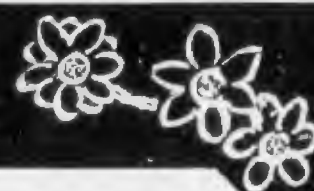
Step and Mannita Waltz. The list represents the thinking of round dance leaders and enthusiasts across the nation.

TRAVELING CALLERS' LIST READY

The latest Traveling Callers' List, a service from Sets in Order, is now ready with listings thru March, 1964. This lists names, addresses and calling dates of some 31 nationally known callers. It may be obtained free by sending a stamped, self-addressed envelope with a request, to Sets in Order, 462 N. Robertson Blvd., Los Angeles, Calif. 90048.



FRESH AS A DAISY

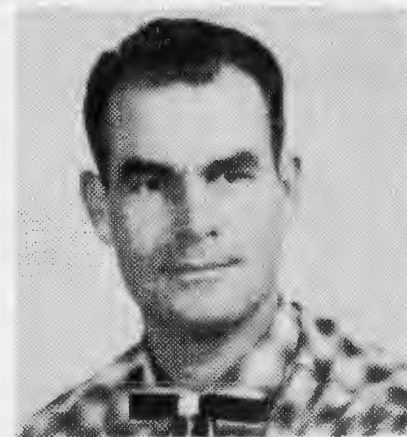


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EXPERIMENTAL LAB



A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

NOT EXACTLY A NEW FIGURE, this particular movement has been in use in various parts of the country for a number of months. Since its inception it has proven itself quite adaptable to various changes and is a definite part of the calling vocabulary in some areas.

Fold a Girl — Fold a Boy, Etc.

By Dick Kenyon, Lansing, Michigan

Whenever a man and a woman are working together as partners, either from a normal position or a half sashay position, they can Fold a Boy or Fold a Girl by joining inside hands and maneuvering the partner designated around to face them.

Here are two of the very simplest examples of this particular movement. Starting from a couple (1) the call is given to Fold the Girl. The man stays stationary and keeping his right hand about shoulder height moves the girl forward (2) and she ends by facing him (3).

Again starting as a couple (4), the call is Fold the Boy. This time the lady remains stationary and with her left hand guides the man forward (5) and around to face her (6).

From this same vein of thought it's quite easy to see that four dancers in a line could Fold the Ends by allowing the two on the ends to move forward and turn to face the others. Being a simple and descriptive call it has many potentials.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.



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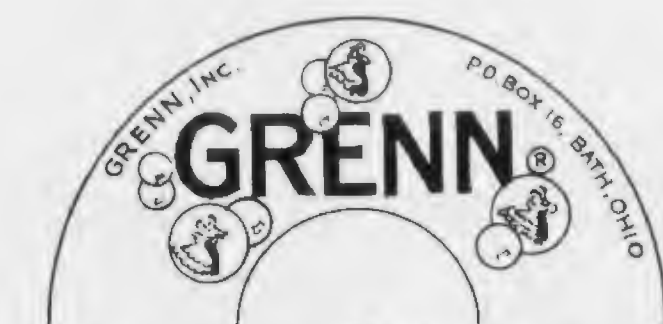
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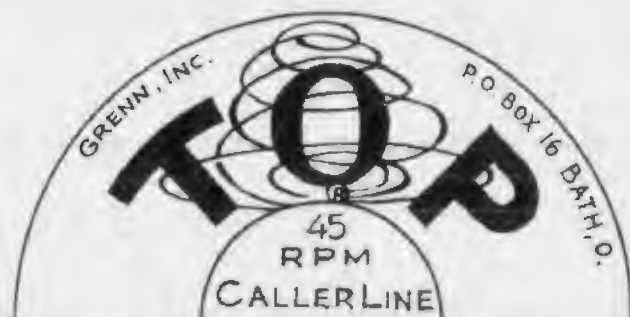
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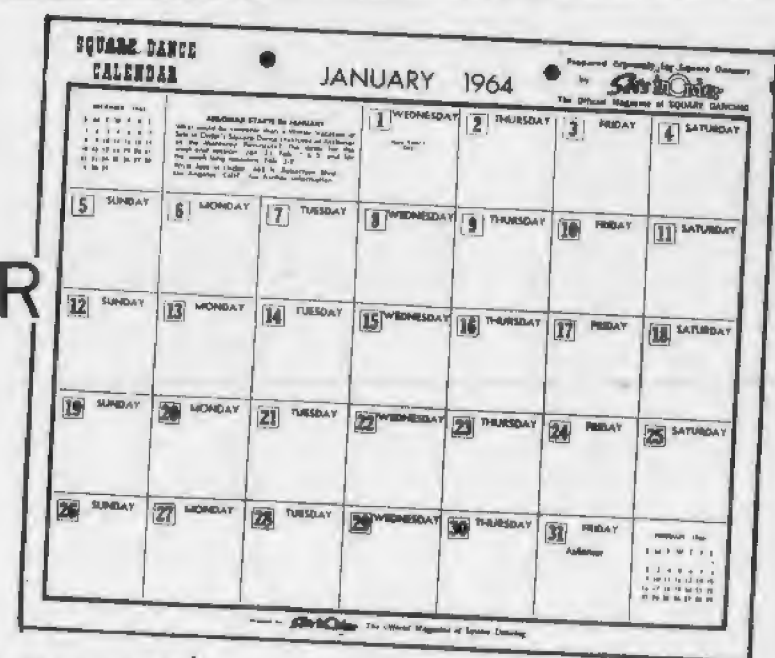
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